

AUGUST
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1914

THE

NEW

YORK

DRAMATIC MIRROR

PRICE
TEN
CENTS



INEZ PLUMMER AND FRANK CRAVEN
IN "TOO MANY COOKS"

"The Mirror" Moves to the Putnam Building



"Dallas Anderson rustivating in Scotland." We hae na' heard that for mony a day. From the reports of this popular actor's activity, we were under the impression that he never rests.



Robert Lowe, of "The Lure" company, and his son, Eugene, resting at Mt. Clemens, Mich.



C. Russell Sage and his dogs at his summer home in the Berkshires, pausing long enough to reflect his picture on this page.



William Elliott's activities as a producing manager have been so numerous that he has been compelled to spend most of the summer in town. He is an indefatigable worker, and will have plenty of hay when the sun ceases to shine.



Henry Crosby and his best girl, his daughter Carolyn, who has real personality, even thus early in life.



Victor Morley, who will star this season in the Channing Pollock-Rennold Wolf-Clifton-Crawford musical play, "My Best Girl."



Frederick Wagner, the stock director, and his two daughters, taken outside the children's sleeping tent at his home at New Rochelle.



Kate Elinore, the [inimitable] comedienne, having the time of her young life prior to the opening of her new season in vaudeville.



THE NEW YORK DRAMATIC MIRROR



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INSURING THE SUCCESS OF NEXT SEASON

IN strong contrast to the matter-of-factness with which the general public awaits the forthcoming season is the fever of excitement with which people of the theater are striving to reduce the likelihood of its failure to a minimum. They are striving not only in providing adequate mountings for plays, but in making the plays themselves better where authors have evaded their obligations in slipshod work or in too constant application to the children of their brains. Many persons contend that such revision is out of the question, because, they say, no amount of skill can instill the spark of genius where it does not originally abide. But the efforts continue, and, oddly enough, frequently succeed in their purpose.

Interviews with expert minds that direct all this energy should be the purpose. Only while their influence is felt everywhere, they themselves are difficult to locate. Probably that is because, being authoritative men in their own profession, they regard their work as more important than themselves, and shrink from publicity. For many moons I have been on the trail of W. T. Price, a man who for years has been called in by producing managers to correct or sustain their professional judgment; and for just so long have I been unsuccessful in obtaining his opinion for print. He objected that there was no occasion for him to speak, although I persuaded him that as playreader for A. M. Palmer for sixteen years, or up to the time of that distinguished manager's death, and in the same capacity for Harrison Grey Fiske ever since, he certainly has something to say. Still he held out on the first point, until the other day I asked a question that fired his indignation.

"Why," I inquired, seeking a justification of a feeling that is being expressed in many quarters, "should next season be disastrous?"

"For no reason at all," he replied very promptly, "unless it be ignorance or carelessness. Disaster, in view of the present status of the drama, is possible only through bad plays. There are, of course, many changes impending in the theater, but I do not believe that any of them are inimical to intelligence and care in presenting plays. As a matter of business a manager should make sure of his play, in advance. Every bad play that is produced is a menace to the prosperity of the theater, although a producer need not necessarily be animated by that altruistic feeling in trying to avoid bad pieces, for he has sufficient excuse to make his play right, in realizing that if it is not, it will be a material and personal loss to him in dollars and cents. He may have failures, but not artistic failures. By artistic I mean in the matter of craftsmanship, in the manner of casting the material at hand into dramatic form.

"The common saying that no one can foretell artistic success is not sound, and it is not generally believed by discriminating producing managers, else they would not employ staffs of experts to insure such perfection. Artistic success is only one of the contributory factors in a general success; other elements are in matters of material, which involves play morals and so on. Those are things that no one may foretell; but a trained perception can determine whether or not a play is in play form.

"Technique, which is this art or method of shap-

ing plays in dramatic form, is a controlling factor. Ridicule of the 'well-made' play may be indulged in by writers who don't understand it; but managers can't afford to despise it. They want well-made plays just as they want well-made desks and everything else well made, for only well-made things endure. See the test of time. Only the well-made plays of Shakespeare survive. And the same may be said of the plays of any other dramatist.

"But, of course, people will not seem to realize that the art of making plays well-made is quite distinct from the material employed. It was not dramatic technique that gave Shakespeare his insight into human nature, his knowledge of the operation of natural faculties and the other qualities of his



MR. W. T. PRICE.

material that made him so immeasurably great; but it was technique, or the sublimation of common sense, that he employed to put that material into fit form for the stage.

"Then we come to another important distinction. This is in accord with that saying that 'what is one man's meat is another's poison.' In certain particulars that is true of technique. There are some devices, successfully employed in playwriting during one period of the stage, that are merest convention later. That old trick, that says at the end of the play an author must group his characters in such-and-such way about the footlights, may be one of the most artificial things in a play to-day, and yet have been quite sound technique in pieces of a by-gone time. In that respect, what is one man's technique frequently is another's poison. The distinction lies between the technique of limitations of a physical stage and unique conditions in theatergoing, and the technique that is based on the laws of the drama. That, in turn, are based on the audience's habit of

mind. However, the limitations are being gradually removed. The platform stage, for example, is now virtually unknown; so is the interior set scene, that is made up of wings and a back drop, where characters made their exits directly through the supposed walls; we no longer indicate localities by hanging up signs saying, for instance, 'This is the cell of the sacrophant;' but they are gradually improving scenery, the latest thing on the European stages being, I hear, rubber scenery that is inflated in the round. Electricity is removing limitations. Still, there will always be some. You have a limitation at once in the time available for a play's presentation, although one may have a play in twelve minutes as readily as in three hours.

"The plea that I am making is for more intelligence and care in presenting plays, and for less of this hit-and-miss experiment, that increases the uncertainty of what is at best quite enough of a speculation for any man who esteems his bread and butter.

"Certain arts competing with the stage have considerably more freedom, and in that lack of restriction they have definite advantages. I am referring now particularly to the motion pictures. Their facility of the changing scene is unmatched by anything we have in stage contrivance. They give a reproduction of nature, as opposed to the limitation by the drama. It is the real thing—real air, sunlight, running water—boundless in the reproduction of nature, which the stage, as I say, does not attempt to do. I am not speaking idly about the motion picture. It cannot be ignored, for no one can foresee its full possibilities, any more than any one has been able to anticipate the full possibilities of any other great invention. The motion picture has knocked the sawdust out of the scenery of the so-called regular stage, and it has proven a serious competition; but I would like to inquire if the motion picture has not something beside enmity to the spoken drama.

"First of all, the motion picture has its own disadvantages to work under. It, like many new human creations, appears to be best seen and not heard, for artificial speech will never make it the spoken drama. So the competition has been as an entertainment rather than along altogether the same lines. It obviously cannot meet the full advantages of drama on even ground. But, as long as the complete advantages of the spoken drama are not realized by the manager who doesn't understand or who doesn't have some disinterested person who does, the competition will be serious. It will result, however, in emphasizing the artistic requirements of the drama, in a higher demand for characterization and dialogue, refinement of speech, and deeper insight into human experiences and emotions. Thus, in time, the whole mass of audiences will be brought back—back home, as it were—to the form of entertainment that offers the fullest pleasure.

"There need be little fear for the theatrical season of 1914-1915 if authors, producers and everybody else concerned will protect their 'commercial' interests—for art must be 'commercial' and have money, from princes or public—by full investigation and advantage of all possibilities of the plays they present."

ARTHUR.

MADAME CRITIC

THE influence of the stage and its people goes far deeper into the interests of humanity than the average New Yorker would think. To us, New York is the hub of the world behind the curtain, and we keep so busy at the hub that we don't bother much about what the spokes and rim of the big wheel are doing. But you may be sure they are energetically going round.

I found all this out at Berkeley Springs last week, but since then it has been still more firmly impressed upon me.

An invitation to a week-end party, given by a charming woman in the village of Hancock, Md., caused me to determine never again to make fun at the expense of small towns.

Hancock—named in honor of the General—is situated in mountains which at first glance seem no different from others for many miles around. But intent scrutiny reveals them as carefully divided into long perpendicular and horizontal lines of green. Inquiry develops these lines into rows of apple trees whose owners count them in much the same fashion as our theater managers count the people occupying rows of seats. So many trees, so many possible baskets of fruit; consequently so many dollars with which the best families of Hancock may run over to New York and buy their new clothes, see the latest productions, get the newest records for their expensive Victrolas, order a new set of silver after an original pattern from Tiffany's, add another piece of china to a rare collection of great value, and then—back to Hancock and its mountain orchards, its bass caught in the Potomac right at its door, its pure air and its select society, where the line is sharply drawn and one really must be able to mention with assurance one's grandparents. You have no idea what a feeling of thankfulness one experiences when the memory of dead and gone relations can stand the test of reference in such a community.

In the spotlight circle grandparents are seldom revived in daily conversation of live interest, but, really, in Hancock I found it rather interesting.

But to return to my hostess. From her spacious porches she could look across the village to miles and miles of her own apple trees on the far mountain side. When she casually mentioned that a clergyman and his wife would dine with us that evening, I felt as though the reverend gentleman's eyes would see right through any rice powder and rouge on-a-foundation-of-cold-cream complexion. I felt as though I reeked of the stage, and that the clergyman would sniff my association the moment he entered the front door. When I learned that he belonged to an old New England family, while his wife could go just as far back in the history of Virginia, I began to think over all my people who had ever amounted to anything and tried to compose my comedy expression into one of Episcopalian interest.

But the clergyman and his wife proved to be very sane, very human persons. He is what the Hancock people, who adore him, call—*modern*. At first I didn't venture to mention the stage—but the hostess did. She declared that the clergyman's delivery was so dramatic that he might easily have become an actor instead—that he had a *personality* which made itself felt by the members of his congregation.

The young man blushed at this, but there was a pleased twinkle in his kind brown eyes just the same, and I wondered if, sometime in the past, he hadn't dreamed of a career in our world. I was tempted to ask him if this were true, but my eye fell on a gold cross hanging from the lapel of his coat and my courage failed me.

Our hostess explained that one of her guests had been unable to leave her Summer home at Long Branch "because of *rehearsals*." This guest proved to be none other than Peg o' My Heart Elsa Ryan, she of the pretty face and dainty feet. I soon learned, much to my surprise, that Miss Ryan is almost as much at home in Hancock as in New York, and when

she tires of listening to the sad sea waves, or the monotonous reports of big box-office receipts, she counts apple trees with her friend at Hancock.

Miss Ryan has just signed for another year as Peg o' My Heart, and if she keeps to her resolution of saving as much of her salary during the coming season as she did last year, she will soon be able to own a big orchard of her own.

While in Hancock I heard a little story of her stage debut which caused me to ponder over the unexpected events which the moving finger writes upon our horoscopes. In the case of Miss Ryan, the handwriting was very bad. If it hadn't been,



MR. RALPH MORGAN, MISS LILY CAHILL, AND MR. WILLIAM COURTENAY
IN "UNDER COVER."

there would have been a different story to tell.

Miss Ryan first determined to go on the stage when her father, James Ryan, State Treasurer of Indiana, met with severe business reverses. At the time Elsa was but sixteen years old and a great favorite at the most exclusive young ladies' seminary in Indianapolis, her home town. My recent hostess was also a student there, and Elsa's most intimate friend.

When the Ryan family learned of Elsa's plans for earning a livelihood, they protested so vigorously against the stage that the future actress turned to her school chum for assistance and encouragement. It was from the home of the Hancock lady that she started forth to win her fortune on the stage.

Not knowing much about managers, one name stood out in her memory as representing the highest ideals—Augustin Daly. She knew that she could not make a mistake in trying to seek a position with him.

Her attempts to secure an interview and the result sound like a bit of fiction.

Unaware of the difficulties in the path of the hundreds of applicants for positions, she called one morning at Mr. Daly's office and told the old stage-door keeper, Owen, that she would like to see the manager. Owen asked her if she had an appointment and, finding that she had none, advised her to return home, since to see Mr. Daly without appointment was impossible. After sitting in the waiting room for hours, she at last became convinced of the truth of his statement and prepared to leave.

The old door-keeper, feeling sorry for her, asked if she didn't know someone who could introduce her, but she shook her head.

"I tell you," he said, "write to him. Maybe that will fix it."

The girl did so the same day, but no reply came to her letter.

Months passed. In the meantime Mr. Daly had been to Europe and back and was then very busy with his production of "The Geisha."

Undaunted by her previous failure, once more Miss Ryan called at the theater.

The same old man opened the door.

"Have you an appointment?" he asked.

Miss Ryan was compelled to admit that she had not. "But I am going to see him *this time*," she added.

The old man shook his head when he heard about the unanswered letter, but he admired the girl's pluck.

"Give me your card," he said. "I'll see what I can do."

Miss Ryan had no card to give him, but at that moment her eye fell on a discarded envelope on which someone's heel had left a mark, and she quickly wrote her name.

When Owen reappeared from Mr. Daly's sanctum he opened wide the door and, to her surprise, told her to enter.

The first thing Mr. Daly said was, "Glad to meet you, Miss Ryan. You are one person I have been waiting to see."

"Really," exclaimed the delighted girl, "you were waiting to see—me?"

"Yes," replied Mr. Daly with a smile. "I want you to read a letter you wrote me some time ago. Up to the present, all I could make out of it was your name."

Miss Ryan was given a position then and there as a chorus girl in "The Geisha." Later she was suddenly called upon to fill Mabelle Gilman's role in "The Runaway Girl," and did so with such success that she remained in the leading part during the long run in New York.

So, you see, it sometimes pays to write a bad hand. But I hope ambitious amateurs who read this won't go and do likewise. It might not be so written in their horoscopes.

MADAME CRITIC.

LIGHT AND GREASE PAINTS

Mr. Fred G. Grotta, Ph.D., chemist for the M. Stein Cosmetic Company, writes as follows:

As the science of lighting theaters has advanced, stronger and stronger lights have made the use of grease paint essential to every actor, actress or person who faces an audience. The old and primitive methods would produce actually hideous results in these latter days.

Remarkable as it may seem, in the last fifteen years the business of grease paint manufacturing has undergone as much change as in all the years preceding.

In the olden days, when the actor wanted a color he went to the paint shop and took whatever was given him, not knowing whether it contained lead, antimony, mercury, copper or other dangerous matter. He took chances, of course, but at that time there was no other method to be employed or nothing else to be done. The manufacturer to-day must test each color received, and, no matter how brilliant, if its ingredients are not pure, it cannot be used. In putting a new shade on the market it sometimes takes months to get the proper articles. Hundreds of dollars are spent in the process of experimenting. And sometimes the projected new colors must be abandoned, and the work and labor of experiment is lost, together with the money involved. The best colors to use are earth colors, such as umber and sienna, as they are absolutely harmless, containing only earths and no dangerous or damaging minerals of any kind. The brilliant colors, such as red, blue, green, purple, crimson and yellow, are now being scientifically made in what are called "Lakes." While these colors are expensive, they are neutral, being neither acid nor alkaline, and contain no mineral matter whatsoever. These colors, brought to their proper shades by blending together, are then mixed with the finest white beeswax and Russian oil, especially imported, and then comes the process to which the average person gives little thought.

Cleanliness must be rigidly adhered to: grit must be eliminated, and the blending must be thorough. First each color is put through a fine sieve, then turned into a mixer and mixed thoroughly to blend. Then the grease is added, and to be thoroughly convinced that no grit still exists, this entire mass is put through a grinding mill, and comes out a smooth, evenly-made, uniform mixture. Next it is heated and molded into shape and then put into tubes. The only hand manipulation is when a girl takes a stick of paint from a tray and puts it into a tube.



Personal



MISS MARTHA HEDMAN.

BROOKS.—Mr. H. Quintus Brooks, manager of His Majesty's Theater, Montreal, accompanied by his son, R. Elsmere Brooks, was in the city last week and called at THE MIRROR office. Mr. Brooks is the publisher of the *Canadian Theatrical Guide and Moving Picture Directory*. For years, beginning in 1895, Mr. Brooks was attached to the staff of THE MIRROR. Afterwards he published *The Stage and Broadway*. Now he is one of the luminaries in the theatrical firmament of Canada.

COTRELLY.—Madame Mathilde Cotreelly, who has been playing in the London production of "Potash and Perlmutter," arrived last Friday on the *Lusitania* to report for rehearsals for "To-Day," company A, which will include Edmund Breese, Marie Wainwright, and Ethel Valentine.

DAVIES.—It was reported yesterday that Mr. Acton Davies will succeed Mr. Arthur Ruhl as dramatic editor of the New York *Tribune* when the new theatrical season begins. The report has not been confirmed by the *Tribune* at this writing. The dramatic page of the paper was made famous by Mr. William Winter.

EDWARDS.—London advices are to the effect that Mr. George Edwards, much improved in health, is still in Germany undergoing the "cure," and has arranged with Mr. Edward Royce to produce the new play at the Gaiety in which Ina Claire will be the prima donna. The novelty bears the title of "The Ring Boys Are Here," and is best described as a modern "Tom and Jerry." It has been written and composed by Messrs. George Grossmith and Paul A. Rubens around a story suggested by a French play, "Les Fils Touffe sont à Paris."

HACKETT.—Walter Hackett's farce, "From 9 to 11," was produced in London, July 14.

HEDMAN.—Miss Martha Hedman, who has been appearing in several new plays in London since her departure from these shores, will be seen in Paul Armstrong's latest play, "The Heart of a Thief," under Mr. Charles Frohman's management.

HARVEY.—Mr. Martin Harvey has set a generous example by promising to the Shakespeare Memorial the sum of £1,000 as "an actor's tribute" to its efforts to erect a national theater in 1916 as a memorial to Shakespeare.

KERNAN.—THE MIRROR extends congratulations and well-wishes to the forthcoming marriage of Miss Hilda Keenan to Mr. Edward Wynn, whose engagement has just been announced by the parents of the bride at their home at Laurelton, L. I. Miss Keenan is the charming daughter of Mr. Frank Keenan, the well-known American character actor, and Mrs. Keenan, and is herself a promising actress. Mr. Wynn is well known in eccentric parts, both in vaudeville and musical comedy, and is at present appearing in the "Ziegfeld Follies."

ROBERTSON.—On Sept. 18 Sir J. Forbes-Robertson will sail for New York to start his farewell tour and incidentally to collect still another fortune, having already made two in the States, declares the London *Pelican*, adding: Lady Forbes-Robertson, better known to most playgoers as Miss Gertrude Elliott, will not go, for reasons which it is considered polite to refer to as "interesting." Miss Laura Cowie will take her place on the tour.

LIVING A WAST

Where are the American playwrights of yesterday? This query formed the burden of an address by William Archer, during his recent visit to this country. "Why is it," he asked, "that each new generation of American playwrights seems to endure only two or three seasons? Why is it that so many men of talent, who have written one or two promising plays, are supplanted by other men of talent before they have had time to fulfill their promise? What becomes of all your playwrights? Why do you throw them away, instead of helping them to develop their ability?"

Clayton Hamilton, writing in the *Bookman*, attempts to answer this question. The blame, he thinks, is equally divided between the authors, the managers, the audience and the critics. Too many of our playwrights, he thinks, even from the very outset, write with an eye to the theater instead of with an eye to life. They derive their inspiration from the wrong side of the footlights. Instead of trying to express what life is like, they are satisfied to express what they think a play is like. Instead of following Hamlet's advice and imitating Nature, they imitate each other.

"If one of them writes a play about the underworld that makes money in the theater a dozen others hasten to write plays about the underworld—not because they are really interested in the underworld or have anything to say about it, but because they are merely interested in making money in the theater. This enervating circle revolves until it has exhausted its transient popularity; and, the next season, the same playwrights are chasing each other around another circle. Thus, instead of moving on and getting anywhere, our playwrights merely exhaust themselves in running Marathons around a track which returns continually to the starting point."

The public, however, or rather the American temperament, is largely responsible for the plight of the playwrights, thinks Mr. Hamilton. In the first place, our theatergoing public seems to set a higher value on invention than on imagination. This fact was felt by the late Clyde Fitch, who, to satisfy this craving, nearly always devoted his initial act to the exploitation of some novel device of theatrical dexterity. He bitterly complained that "The Truth," a play recently revived with great success by Mr. Ames, had failed in New York, at the same time when his "Sappho," which he regarded as a work of no importance, was still playing to \$12,000 a week at one-night stands in Texas. "Is there anybody in this country," he complained, "who cares to have us try our best?" It is not surprising, then, Mr. Hamilton goes on to say, that the most vivid invention, the most captivating cleverness, should be displayed in first plays of new writers.

In the second place, the American public goes to the theater chiefly to be entertained, not to gain a deeper vision of life. Thus no incentive is offered to playwrights who have grown up. "Our public does not ask that a man shall meditate upon our life until he is able to say something about it that is valuable; it asks merely that he shall point an unexpected finger at some aspect of our life that has not previously been exploited on the stage. In setting this premium

MISS MAY ALLISON,
in "Apartment 12-K," Maxine Elliott Theater.

POPULAR MANAGERS

J. Dill, Saskatoon, Sask.
MR. JOSEPH SUTTON, JR.,
Manager Empire Theater, Saskatoon, Canada.

on sheer originality, it votes in favor of new writers at the expense of older and wiser men, and tosses aside Augustus Thomas, who is trying to expound a philosophy of life, in favor of Bayard Veiller, who gives it news. Only twenty years ago it was commonly complained that a new playwright could not get a hearing in America. Nowadays any playwright can get a hearing provided only that he come forward with something that is new."

A HINT TO MANAGERS

By J. D. ROMANTINE

Respecting places of amusement, why not let time, instead of price, be the arbiter of right? Why must one sit away in the rear or behind a post with a desert in front of him because the seats in the house are reserved or because the ticket seller scatters his audience?

Reservation of seats is a relic of monarchy. It is the principle of "Make place for the king and queen! Make place for his lordship!" In the theater every little person is a little lord. His little seat is his little kingdom or his little barony. You mustn't trespass on his temporary possessions. It is a property right, which is as holy and protected with as much vigilance as is the title to the throne of England or the title of his nose to his face.

The stupidity of adhering to such an arrangement is most apparent when the theater is practically empty, when only the rear seats are fully occupied. With a vast expanse of chairs in front of you, a false sense of propriety (sometimes the usher, too), compels you to sit through an entire performance straining your eyes and taxing your ears. Should you get caught making a shift you experience the feelings of a criminal and a boor.

It is an unfair, absurd, and arbitrary arrangement. Why aren't managers sensible? Why don't they make a rule that any one may take any seat he finds vacant after, say, the first act is over? That would work no injustice or hardship upon anybody. Not even upon the managers, for the receipts of the house are complete when the curtain goes up, and from a money standpoint they stand nothing to lose. And there is also a chance for them to get a reputation for good-naturedness.

But if managers were still more sensible they would make a flat rate for the orchestra seats, a flat rate for the balcony seats, and a flat rate for the gallery seats. Then whoever cometh first chooseth first. That would be fair and equitable. The eleventh hour patron only would be punished for his tardiness.

MR. LAURENCE IRVING, whose lamented death with his wife in the ill-fated *Empress of Ireland* is fresh in the memory, left estate of the gross value of \$287 12s. 8d., with net personality nil. In his will he bequeathed all his property "unto my dear wife, Mabel Lucy, whom I appoint sole executrix." Letters of administration have been granted to Mr. H. H. Irving.

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BE HONEST, MANAGERS

It is something more than coincidence that *The Mirror* on one day received several communications from intelligent playgoers in localities thousands of miles apart commenting on the causes for the apparent decline of interest in theatrical attractions in the smaller cities.

Each of these correspondents voices practically the same complaint: that the playgoer of the smaller cities is not being honestly treated.

One declares: "During the past three seasons there has been only one company to play here that has given a first-class performance. The rest have all been marred by indifferent work on the part of the players or in the handling of the stage."

Another writes: "I have lived for years in a city of about 100,000 inhabitants. It has patronized generously every worthy production that the managers have deigned to offer it. Nevertheless, the theater is in so much disrepute that I will guarantee that if I should go to my friends there and suggest that we attend a performance, nine out of ten would refuse, on the ground that we should probably 'get stung.' And if we did decide to go, we'd take cheap seats, so that we shouldn't lose very much."

These correspondents are very temperate in the tone of their appraisals, giving justice where justice is due, but agreeing in substance that their localities have not been fairly treated. One is candid enough to say that he has seen as good performances of plays by the No. 2 companies as by the original casts. But these are the exceptions, and as a rule—if we may credit the complaints which find their way to the editorial desk—New York successes are offered on the road in such a slipshod manner that theatergoers are staying away for fear of being "stung."

THE MIRROR is probably more closely in touch with the average intelligent playgoer throughout the country than any other publication. It is in a position to know what is going on outside of New York, as well as in. Times are rapidly improving, and the coming season should be a reasonably prosperous one. But the New York producing managers are not apt to feel the full benefit of the revival of prosperity until they have fought down the prejudice which has grown up, over a large area, out of

the belief that the country is being victimized.

This prejudice, we know, is not justified against all producers, but the innocent in this case must suffer with the guilty. The damage has been done, and it will require the combined efforts of the honest managers to remove the cause of complaint. If they will be honest with their patrons, they will make money; the paying public can't be fooled all the time.

PLAYS THAT DIE ABORNIN'

SOME cynical philosopher of the Rialto once remarked that a greater art than writing a play was to get it produced. To see the wisdom and truth of that epigram one need only glance at past announcements of "forthcoming productions," which are made during the year by our purveyors of theatrical fare. At frequent intervals, but notably during the Spring and Fall, an enthusiastic fanfare of trumpets is heard along the Great White Way.

At the same time, press agents are feverishly pouring gallons of ink upon clean white paper in brilliantly conceived plans to obtain space in the press. What are the trumpets so loudly heralding? What is the reason for the amazing activity of the publicity men?

They are announcing the new plays to be produced. "Mr. Box-Office has secured the comedy, 'Mr. Ipecac En Casse-tete,' adapted from the French by Mr. Soandso, and will produce it at the Jack Dalton Theater early in September"; "Mr. Pilferer's new play, 'Green Cheese,' is to open Mr. Proscenium-Arch's new season"; "a new poetic drama by Mr. Mystic will be the chief production of Mr. Upstage," and so on, until a very maze of names confronts us—names of plays, playwrights, actors, producers, and theaters.

To the credit of the producers it must be said that the majority of plays announced see the light of production, but there are many that are cast into the realm of things forgotten, never to be recorded in theatrical history. Some of these plays must undoubtedly possess merit, else they would never have been accepted. Why they are accepted and never put on is a problem apparently as unsolvable as—say, the tariff.

What subjects for dramas must the histories of many of these plays be! One may be the conscientious, careful work of a lifetime; another may have

been hawked about for years, its author confident that its possibilities would some day be discovered; another may possess the "intellectual emotion" of an Ibsen or the kindly philosophy of a Barrie; but coming from the pen of an unknown is finally abandoned. Still another may be the work of a well-known author, but its theme may be too daring or original, or a player cannot be found to fit the leading role. In fact, any number of reasons may be advanced for the shelving of plays. The producers alone know, and they never tell.

In glancing over the lists of announcements since June, 1913, we find twenty plays, the majority of them by recognized authors, that have never been produced. Most prominent in the list is "The Mob," by JOHN GALSWORTHY, which was announced for production in 1913. At the time it was said that OTIS SKINNER would appear in the leading role.

The remainder of the unproduced plays include "Marie Claire," by A. E. THOMAS; "Any Woman Would," by MACDONALD HASTINGS; "520 Per Cent.," also known as "Something for Nothing" and "Dollars and Sense," by PORTER EMERSON BROWNE; "Silk," by FRANK MANDEL and HELEN KRAFT; "Robinson Crusoe," by GLEN MACDONOUGH; "The Jolly Peasant," by LEO FALL and HARRY B. SMITH; "The Red Light of Mars," by GEORGE BRONSON-HOWARD; "The Pearl Girl," by BASIL HOOD, HUGO FELIX, and HOWARD TALBOT; "Come, Home, Smith," by JAMES MONTGOMERY; "The Flood," also known as "The Deluge," by HENRY BERGER; "The Realist," by EDEN C. GREVILLE; "Delfland," by P. HANS FLATH and Dr. MARGARET CROSSER; "The Guilty Man," by RUTH HELEN DAVIS; "A Modern Girl," by RUTH COMFORT MITCHELL; "The Forbidden Kiss," "Taxi 4-11-44," "Mlle. Ula-La," and "The Lone Star Girl," the authors of which were not announced.

Quite a formidable list, when one considers that during a season but an average of about one hundred and seventy-five plays are produced. Of course, there exists the possibility that some of these plays will yet get a hearing, as, for example, "The Mob," "Dollars and Sense," "The Jolly Peasant," "Delfland," and "The Red Light of Mars." If they should be produced, there is reason to believe, judging from reports of them, that they will justify their writing and their acceptance.

A TIP TO THE CRITICS

EDITOR DRAMATIC MIRROR: Sir.—Up here in the Maine woods I am, as you know, a little out of touch with the world, but I am nevertheless looking into your valuable paper, despite the abhorrent evidence of the "trend of the times" as exemplified by the preponderance of your "picture ads."

The pertinence of your editorials especially please me. In your latest issue you take occasion to remind certain critics, who, perhaps for lack of material, pretend to prove that play-making is not an art. Now, my point is not for the playwrights, but for myself, who should hate to be compelled to the conviction that the works of men from which I have drawn so much pleasure are mere accidents of the mind and not the product of great skill and labor—that it requires no exceptional quality of mind; nothing of what is called genius, to produce the greatest art in the world. Is there no line between man and men?

In your gentle correction of the critics Buhl and Sherwin's heresies you call on our old friend "Humboldt." To me, "Humboldt" is the most difficult task for brains in the whole world. He also says: "Still, the less they understand, the more they admire the slightest of hand."

I wonder if these undistinguished gentlemen would care to look into and acknowledge as easily by Robert Louis Stevenson, no less called "Style in Literature." They might find it "meat and drink" from such a clown—also will they in their might tell us what Shakespeare means when he says: "But it was an excellent play; well dignified in the scenes; set down with as much modesty as cunning." The eloquence of "disseminated" "modesty," and "cunning" should not be misunderstood.

Very respectfully yours,
SEBASTIAN LARK, JR. LESTER LONMEAN.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking on the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in *The Mirror's* letter-list or forwarded to their private addresses if on file in *The Mirror's* office. No questions answered by mail.]

B. H.—We can add no further information to what we have already recently printed concerning Frederic Bric's career.

C. D. O., Pittsburgh.—"The Attack" was produced at the Garrick Theater Sept. 19, 1912, with the following cast: Alexandre Merital, John Mason; Anton Frepsau, Sidney Herbert; Garandier, Wilfred Draycott; Daniel Merital, Frank Hollins; Julian Merital, Clinton Preston; Servant, Daniel Fitzgerald; Renée De Roud, Martha Hedman; Georgette Merital, Eva Dennison. The concluding performance in New York was on Dec. 14, 1912.

FROM A DAKOTA PLAYGOER

EDITOR DRAMATIC MIRROR:

Sir.—Some articles regarding the "one-night stands" in recent issues of *The Mirror* have induced me to write you and state what seems to be the reason for some dull business and how this condition could be remedied. During the past three seasons there has been only one company to play here that has given a first-class performance. The rest have all been marred by indifferent work on the part of the players or in the handling of the stage. We see most of the companies that go to the coast. Is the fact that the theater is not first class and the dressing rooms poor a sufficient reason why a general disrepute should be very noticeable in everybody's work?

As the curtain rises we see a "set" hastily and not carefully put together, and some one is just disappearing through an upper entrance. Then we see the shadows of the players as they stand in the entrance talking. The leading man comes on and starts kidding some one, breaking them up and spoiling the scene. John Drew broke up his leading lady here last season, so that she laughed all through one scene and spoiled the scene. Even Henry Miller in his best scene in "The Rainbow" reminded his leading lady that she was now in the tank. Stage hands stand in the first entrance, plainly visible from right and left. Margaret Williamson walked off three times in one scene in "Within the Law" and called the people down for talking off stage.

Then the stage-manager often plays a part, and usually atrociously. The stage then is left to some one else to watch, and this gives a chance for the old trick of sending on a wrong prop and breaking up the scene. It is also very common in comedies for actors to introduce new business on the road, some horse play that halts the action and would not be tolerated for an instant on Broadway. Good comedy is often turned into farce in this way. This year may not be a laugh from the close part of the house, but not from downstairs. Good acting can make almost any play plausible and enjoyable, but the illusion is easily ruined by bad stage management. The writer has seen original companies on Broadway and on the road, and No. 1 and No. 2 companies on the road, and very often a No. 3 company will give a more enjoyable performance than the No. 1 when both are playing "the tanks."

The audience in the one-night stands in this section are made up of the traveling public, the people who go to the big cities often, and the young college boys and girls who see all the plays in New York or Chicago, or if not there, certainly Minneapolis. The 99 part of the house at least know what good acting is.

This year should see an excellent business in the Central West at least, and as I am told that a successful season depends on good business in the "one-nights," I believe that it would be to the interest of managers to see that their companies did first-class work.

Yours truly,
Vernon W. Mosher.

GRAND FORKS, N. D., July 25.

STAGE NOTES

Edith Thayer continues this season with "The Firefly" in Mlle. Trentin's role.

Robert Pitkin has signed with John C. Fisher for the Hazel Dawn company.

Maud Rockwell will again be featured by Jacobs and Jermon this season.

Frank Hooper is with the Airdome Stock at Jersey City doing the character business.

Margaret Romaine goes under the John C. Fisher management this season.

Roy Atwell is actively rehearsing his new farce, which will open soon under the Shubert management.

Charles Frohman has engaged P. C. Foy and his wife for Paul Armstrong's new play, "The Heart of a Thief."

Hert Levey has given up his contemplated trip East this summer, his many interests in San Francisco and adjacent cities confining him to that locality.

The 150th consecutive performance of "A Pair of Sixes," at the Longacre Theater, was given July 29 at the matinee. The farce, by Edward Peple, is still being played by the original company.

George MacFarlane will again be the feature of "The Midnight Girl." Cedla Cunningham, Teddy Webb, George Shiller, Amy Leicester, and Madison Smith are among the players already engaged for the tour, which embraces all the cities of the East.

Sylvester Schaffer will in all probability open his New York season earlier than Aug. 15, the date originally announced for his American debut at the Forty-fourth Street Theater. His entire company, composed principally of Germans, is now here, and all of this week will be devoted to rehearsals.

ON THE RIALTO

The successor to Acton Davies on the *Evening Sun* is Samuel Hoffenstein. He has been writing special and feature stories for that paper for some time.

Della Clarke tells a funny story about a cousin of hers whose father died and left him his undertaking establishment. Being a youngster and anxious to promote business, he wrote his first customer: "I hope you are pleased with the way I buried your wife. If so, I will be glad to bury the rest of your family."

The Turkish people are becoming interested in the stage, is the report from Constantinople. Many well-known plays, including "La Dame aux Camélias," have been translated into Turkish for production. Some of Molière's comedies and dramatizations of Sherlock Holmes' stories are also booked. M. Antoine, the well-known Parisian director, has been placed in charge of the Conservatoire de Constantinople. It is said that native writers are exercising their hands at the drama. Only a few years ago Constantinople houses of amusement were of the poorest class, of which the best was a degenerate circus.

London's smart set is to have its own exclusive theater, to be known as the Ambassador. The house will have no gallery nor pit, only stalls. No one will be allowed to enter for less than \$1.25. Performances are to begin at 9.15, thus permitting Lord and Lady Algy to dally over their dinners. Only subtle jokes and scintillating dialogue will be heard. Why? The reason is apparent. The smart set being smart, can only thrive on subtlety and smartness.

Hardee Kirkland, who for some time past has been one of Selig's foremost producers at Los Angeles, has just signed with A. H. Woods for a big production which is to open in Atlantic City very soon and then goes to the Eltinge Theater, New York. Mr. Kirkland came East for a vacation and fully expected to return to his moving picture work, but the Woods's offer was too tempting to be resisted. Mr. Kirkland ranks as one of our best "heavy" men, and the announcement of his return to the legitimate is one of interest. Mr. Kirkland is the son of General W. W. Kirkland. Odette Tyler is his sister and R. D. MacLean his brother-in-law.

Miss Gergely, the German actress who will make her first appearance on the English-speaking stage this season in the lead of one of the companies of "Sari," is authority for the statement that the American Indian is a fine German singer. She knows because she's heard them at it. When she was a member of the Philadelphia German Theater company a couple of years ago she went to the Indian School at Carlisle, Pa., for a special performance for the Redskin pupils. The piece was "Mina Von Barnhelm," and Miss Gergely played Franziska. After the performance the Indian boys escorted her to the railroad station, singing. Did they hyl and whoop? They did not. They sang "Du, Du, Liegst Mir im Herzen," sang it in German, and sang it well.

Tango "fans" have many innovations to their credit in the conduct of hotels, restaurants, etc. The latest thing, however, is yet to be heard from with the opening of the Broadway Rose Gardens Theater and Danse de Pierrette—the pneumatic dancing floor. In a quest for novelties, Manager George F. Kerr heard of the pneumatic dancing floor and forthwith ordered one for New York's latest and newest enemy of dull care. It consists of a hard maple dancing floor laid upon several thicknesses of felt filling, giving the same result as though the floor rested upon a series of cushions. The floor "gives" under the weight of the dancers, imparting, they say, the same restful sensation that springs and shock absorbers give to the automobile. It might seem that the undulating motion of the floor would impede dancers, but such is not the case. It merely accommodates itself to the pressure where it is greatest and lends a resiliency that is most delightful.

WHY BROKERS "PRODUCE"

Mr. Bartley Cushing Takes Up the Cudgel in Behalf of Producing Play Agents

According to Mr. Bartley Cushing, of the Dramatists' Play Agency, there are two sides to the complaint that the profession of play-brokerage and play-producing by play agents is incompatible and discriminating against authors. In a communication to *The Mirror*, Mr. Cushing says: "It may appear strange that the cudgel of defense should be taken up in reply to article in the current issue of *The Dramatic Mirror* headed 'Producing Brokers,' by a non-producing author's agent, but there appears to be an invitation here for discussion that should be of benefit to the author, the producing manager, and the author's agent."

"There is one point that is to be made, perhaps, before all others, and that is that there is less financial hazard in play brokering than in producing management. Consequently that person who does both brokering and producing is confronted by a choice of two things: either producing the play which commands his confidence himself, or persuading some producing manager to undertake the necessary expenditure of perfectly good money and find his profit in the commission thereon. In either case, provided the play is really worth while, he will find substantial profit; so it is natural that he will take the lesser risks and try to have some manager produce the play. That immediately disposes of any manager's fear that he is receiving only the producing broker's discard. It is only when manager after manager to whom the broker has submitted the play, have rejected it, that the broker is called upon to make good his own confidence and arrange to have it produced himself."

"It is presumed that when an agent agrees to represent an author in negotiating for sale a certain play it is because that agent has faith in that play. Having this faith, he, at what he considers the proper time, submits this play to the well-known producing managers—the specialists in this particular kind of play—perhaps to have it returned to his office time after time, each return being for a totally different reason. After this has gone on for many weeks, should the agent return the play to the author, saying, 'I'm sorry, we can't place it, as put it up on the shelf,' or should the agent say to the author, 'I believe so strongly in this play that I am using my best efforts to form a company for the purpose of producing it, and form the company, produce the play, perhaps make a success of it, earn money for the author, the company, and for himself?'"

"The article states: 'At least four well-known playwrights who have been in the habit of having brokers attend to these details before production, have renounced the service of agents and undertaken the work themselves.' I say, 'Hurrah for the man who can!' I do not believe there is an author in the country who has had a play successfully produced, and one that has earned money for some producing manager, who has not the entire to any well-known manager's office with his next play. If the author feels that business representation is necessary, let him make arrangements with his usual broker to handle the business and of his interests upon a reduced percentage basis—which I have no doubt may be done, considering the author has 'placed' his own play."

"Mind you, the Dramatists' Play Agency is not a producing agency, but we, like the others, may cause plays to be produced, even after rejection by some of the shrewdest managers in the country—not because we do not believe in the managers' judgment, but because we do believe in our own—just as the 'Producing Broker' believes. Miss Alice Kasper, the well-known playwright, writes to *The Mirror* as follows: 'Frederick P. Schrader, Esq., THE NEW YORK DRAMATIC MIRROR, 145 West Forty-Fifth Street, City.'

MY DEAR MR. SCHRADER.—On page 7 of your issue of July 26 there is an article entitled "Producing Brokers," which to at least one broker might bring serious injury. I am not allied with any manager or any producing firm, and my business has been and shall always remain strictly that of a "play broker." Yours very truly, July 31. A. KAUFMAN.

ODETTE TYLER HURT

Fractures Knee Cap in Falling Down Porch Steps

Miss Odette Tyler met with a painful accident a few days ago at her summer home at Berkeley Springs, W. Va., when she caught her heel in her skirt and fell from a step on her porch, fracturing her kneecap so badly that she will be compelled to have a plaster Paris cast on it for three or four weeks.

The accident might not have resulted so seriously if Miss Tyler had not tried to protect her valuable blue ribbon *Pierrette*, "Tik-Tok," which she was carrying in her arms at the time.

MORRISON STAYS IN ANTIPODES

E. W. Morrison, who went to Sydney, Australia, to stage "Within the Law," will not return as promptly as was expected. He planned to remain in the Antipodes only six months, but has stayed there a full year with the *Vellier* play, playing the part of Joe Caran. He recently staged "The Argyle Case" in Sydney, playing Dr. Kreisler, and also "Madame X," which was produced there July 4. His contract with the J. C. Williamson management will keep him in Sydney until next November.

TYLER RETURNS

Manager Makes Some New Announcements of Liebler Plans—Louis N. Parker's Play

George C. Tyler, managing director of the Liebler Company, returned from Europe July 29, and upon landing issued a long account of plans for his firm. Most of these have already been given in these columns. The management of Fayella Nelson-Terry, of Naimova—who, it appears, is to be seen hereafter without the *Grumpy* Madame—"The Garden of Paradise," by Edward Sheldon, from "The Little Mermaid," by Hans Christian Andersen; Brandon Tynan's Irish play in which he is to be seen himself, and the new seasons for George Arliss in "Disraeli" and "The Garden of Allah."

Statements that are new, however, concern Louis N. Parker's dramatization of "David Copperfield," by Charles Dickens, which was exclusively announced in this paper some weeks ago, in the "Among the Dramatists" column, and Cyril Maude in "Grumpy." The Parker play will probably be produced almost simultaneously with the first presentation of "The Garden of Paradise" at the Park Theater, at Wallack's Theater, which has come to be a sort of home for Parker plays in this country. "Pomander Walk" and "Disraeli" both having been given there. As to Cyril Maude, Mr. Tyler is trying to persuade him to come to this country four weeks earlier than originally planned; and if successful, there will be a short preliminary engagement of "Grumpy" in New York before the beginning of the American tour at the Plymouth Theater in Boston.

Among the engagements made are Philip Tongue for Traddles and Emma Chambers for Fanny Seertry in the Parker dramatization. "The Highway of Life," by Elsie Mackay, to play Virginia, daughter of "Grumpy," the part originated by Margery Maude; Brnita Lancelotti, to be leading woman for George Arliss during his fifth American season in "Disraeli," and Maude Hildyard for an important part in "The Garden of Paradise."

NEW PRODUCERS

Academic Producing Company to Present May Robson and Emerson's "The Bargain"

The Academic Producing Company, of which J. C. Rhyer is general manager, announces plans that include the making of several dramatic productions during the coming season. The first offering of this firm will be May Robson in a new comedy, "Martha By-the-Day," which is a dramatization of Julie M. Lippmann's popular novel of the same name. Miss Lippmann has herself arranged the story for stage purposes, and contracts have been made for the play to have its initial performance at the Empire Theater, Syracuse, on Aug. 27. A road tour of five weeks will precede Miss Robson's New York opening, which is scheduled for early in October.

This firm also has a new play by John Emerson, the title of which is "The Bargain." This piece will be produced in November and immediately afterward the Academic Producing Company will put in rehearsal a new American play by Harriet Ford.

Fourth in the list of the season's offerings from this management will be the appearance of a well-known light comedy star in a play written by himself, in January.

The John Emerson play, "The Bargain," was originally done at a special matinee at the Criterion Theater, the author being named as "John Maynard Booth," the authorship being distributed. It was said at the time, between John Emerson, Cora Maynard, and Hilliard Booth. The play was later presented by a Detroit stock company, in a much rewritten form. In the story a young man who believes he is going to die from the effects of poison takes upon himself the guilt of a murder which a friend has been accused of committing, while a situation develops from the discovery that the poison which he has taken is not deadly.

HARRY HAMMERSTEIN DEAD

Harry Hammerstein, eldest son of Oscar Hammerstein, died on July 28 of diabetes in Lawrence Hospital, New London, Conn. He was a lieutenant of the Ninth Regiment, National Guard of New York. He had arrived on the Sunday previous at Fort Wright, on Fisher's Island, with his regiment for a two weeks' encampment. He was forty-five years old. A wife, two half-sisters, and his brother Arthur survive him. Oscar Hammerstein now has but one son surviving, three having died in the past five months. Abraham died on Feb. 6 last and William on June 10. Arthur Hammerstein, the fourth son, is manager of the Victoria Theater.

Harry Hammerstein had recently been in charge of the construction of his father's new Lexington Avenue Opera House. Prior to that he had managed several theaters and the Manhattan and Philadelphia opera houses for his father.

TALIAFERROS IN NEW PLAY

Rehearsals have begun for "Tipping the Winner," a comedy by George Hollitt, an English playwright, in which Joe Brooks will present Mabel and Edith Taliaferro. The sisters have just arrived from London, where they had the advantage of the author's advice. Mr. Brooks, who also produced "Young Wisdom," by Rachel Crothers, in which the sisters successfully appeared last season, plans to begin the season in Chicago the last week in August and then to bring the piece into New York.

The PUBLICITY MEN

Press work for the new Academic Producing Company, of which J. C. Rhyer is general manager, is being handled by Melville Hammett.

Percy Burton will again be with Forbes Robertson when that distinguished actor, grown fond of the sweets of popularity, makes another "farewell" tour next year.

Myles Murphy is sending out the announcements for Fluke O'Hara from the office of Augustus Pitus in Chicago. He will travel in advance. Walter Harman is company manager.

Beulah Livingston is fast winning place among the better known promoters of publicity, probably because the only high road she recognizes to success is the ladder of hard work.

J. Clarence Hyde, general press representative for Klaw and Erlanger, has removed work at his office in the New Amsterdam Theater Building, after a short vacation in New England.

J. Dimitri Stephan, formerly assistant to H. Whitman Bennett, when that able publicity man was press representative for the Shubert enterprises, is spreading notices for the Renowned Feature Film Company at the Candler Building.

The Broadway Rose Gardens and Danse de Pierrette, on Broadway and Fifty-second Street, is not yet completed, and it is already quite as well known as the other dance palaces that have been running full blast. *Chances*, Ben Atwell.

Sheppard S. Friedman, once of *The Mirror* and late of the New York World, has been engaged to represent "High Jinks" on tour. The management is Arthur Hammerstein.

A giant figure walking on its hands up and down Longacre Square recently advertised Houdini at Hammerstein's. The idea is to the credit of that fertile field of ideas, Loney Haskell.

C. F. Grenaker, of the Shubert offices, has been kept busier than the proverbial one-armed paperhanger with the blivet, with his own work at the Winter Garden and the work of the absent general press representative, A. Tosen Worm.

William J. Hayes, who handled "Within the Law" all last season and the season before, is now doing the work for the new production of "Under Cover." When last visited he reported that he had only a million things to do.

Chester H. Rice is being kept busy these days with the forthcoming Belasco production of "The Vanishing Bride." Mr. Rice is successor to Charles Emerson Cook, who is now with James K. Hackett, as general press representative of Mr. Belasco. These changes were announced some time ago in this column.

Activities in the publicity line are already commencing at the Liebler offices for the long list of next season's productions. This department, with Theodore Liebler, Jr., and R. A. Wagstaffe in charge, is the source of some of the most efficient press work in the country, and will undoubtedly begin to take the initiative in more original "stunts" at an early date.

BOOKED FOR LONDON

Albert de Courville Gets "The Passing Show of 1914"

The big spectacular show at the Winter Garden, in which the Shuberts have fairly eclipsed themselves, is to be sent to London intact after it completes its run in New York. This information comes indirectly from Mr. Albert de Courville, the booking manager of the London Hippodrome. Mr. de Courville was recently in New York engaging American talent for London. Before sailing for home on the *Agassiz* he made an arrangement with the Shuberts whereby the entire production will be sent over, taking the wind out of the sails of some of the London managers who have been using big effects from American productions.

ELSA RYAN AS PEG

Messrs. Comstock and Galt have entered into an arrangement with Oliver Morosco whereby "Peg o' My Heart" will be seen at the Manhattan Opera House, commencing Saturday evening, Aug. 15, at popular prices. The Peg will be Miss Elsa Ryan, who was first to succeed Miss Laurette Taylor in the title role. Miss Ryan has been playing the part one year and has achieved an artistic success in almost every large Eastern city, playing return engagements in a half dozen of them. Others in the cast are Vivian Gilbert, Frank Burbeck, Miss Alma Fell, Louis Broughton, Miss Lisle Leigh, Peter Basset, and Miss Yvonne Jarrett. The company is to play in Boston later during the winter.

A. E. A. ACTIVE

Agents Illegally Engaging for Irresponsible Managers—Answers to Problems



John Westley, and Edward Ellis.

New members elected:

Ackert, Lawrence
Adams, William
Alton, Emory
Balsar, Mary
Berrand, Frank
Booth, Mildred H.
Brooks, Alan
Calhoun, Patrick
Cassidy, James J.
Castilla, Richard
Chamberlain, Win-
throp
Deason, John J.
Dodd, Harry
Dunning, Philip
Elliot, Alice Claire
Fowler, Gertrude
Fox, Stuart
Gardner, Sumner
Gardland, Ruth
Gilson, Wm. L.
Hamilton, Alice B.
Handyside, Blanche
Sharp
Harris, Chas. J.
Heres, Herbert
Hines, Herbert
Hinsell, Oliver

The officers and Council of the association are being frequently amazed at the apparent lack of understanding on the part of some of our own members, no less than managers, that the secretaries have been directed to announce an invitation for any and all members or other interested persons to visit the office and receive enlightenment upon such points of our contract and policy as are not clear to them.

One manager is reported to be saying that the A. E. A. contract has been recalled. Preposterous! Nothing of the kind has even been thought of, let alone done.

We have been astonished to learn from time to time that the only objection a "stock" manager offers to our "stock contract" is that it provides that he shall pay return railroad fare for the actor. Think of the traveling manager who pays transportation every day and fares back at the end of his tour.

It is well to remember that we have secured redress for several members who were mistreated by moving picture concerns. One claim now pending is against a large corporation that refused to recompense an actress for the destruction of her own gown in its service, the loss, to her, almost equaling the total wages she received.

A few quotations from Mr. Turner's (our counsel) report at the annual meeting may be opportune, viz.:

"A member made the following inquiry: 'Jones is hiring the members of a cast. He engages actor "A" to play a part. He also engages actor "B" to play a part. Later he offers actor "A" a contract in which a corporation appears as the producer, and "A" signs the contract. "B" is never offered a contract. In case of failure to pay salaries, who is responsible?' Answer:—In the case of "A," the corporation would be responsible. In the case of "B," Jones would be responsible, and if it could be proved that he was acting as the agent of the corporation, the corporation might also be held. "A" could have refused to sign the contract with the corporation and could have held Jones, but by accepting employment from the corporation in lieu of his contract with Jones, "A" waived his rights as against Jones."

"A manager offered a member a part in a certain play at a certain weekly salary. The member told the manager this was satisfactory, and that closed the negotiation. The member was discharged without notice and asked us his rights. The answer is, he can recover nothing. This member was advised never to accept an engagement simply 'to play a part.' He should always inquire as to the length of the engagement, or ask if he is engaged for the run of the play, or if two weeks' notice will be given; and then insist upon all that he feels able to get."

It is shown us in cases that are becoming

ing all too frequent, that some theatrical agents disregard the law and engage actors for irresponsible managers, whom they must be aware are habitually stranding companies or proving otherwise delinquent. If this practice does not stop it will be our painful duty to file a complaint against such agents with the commissioner of licenses.

By order of the Council,

FRANK MCRAE, Cor. Sec.
HOWARD KYLE, Rec. Sec.

BRADY RETURNS

His Immediate Plans Mainly Concern Grace George. Although He Has Many Other Plays

William A. Brady and his wife, Grace George, returned from Europe July 31, after a two months' tour, embracing England and the Continent. As usual, he has a long list of productions in view.

Grace George will continue under the direction of Winthrop Ames until December, when Mr. Brady will bring her to New York for an extended season of repertoire at the Playhouse. She will appear in two plays by Avery Hopwood, the first of them being "Miss Jenny O'Jones," which was tried out out-of-town last season and has since been entirely rewritten. The second is a comedy-drama of New York life, in the spring Miss George is to appear in a new production of Langdon Mitchell's American comedy, "The New York Idea," which was originally played by Mrs. Fiske.

Robert Mantell will resume his American tours in Shakespearean plays early in October, and later in the season will have a New York engagement, a feature of which will be a revival of "Richard II." In the interval Mr. Mantell will give a series of performances in the Greek Theater, San Francisco. Following this, it is probable that a combination will be formed between Mr. Mantell, a well-known classical actor who is now in London, and an established American actress for a triple alliance series of Shakespearean revivals. The Gilbert and Sullivan Opera company, headed by De Wolf Hopper, will cross the country direct to San Francisco, to open their season. In the early spring they will come to New York for a long engagement, with probably "Wang" and "El Capitán" in the repertoire.

Following "Sylvia Huns Away," the play by Robert Housman, in which Alice Brady will open the season of the Playhouse August 10, Mr. Brady will produce "The Elder Son," by Frederick Fenn, from the French of Lucienne Neely. A company of London actors has been engaged for this piece, among them Cynthia Brooke, Norman Trevor, and Eric Maturin.

The London production of "Too Many Cooks" will take place at Sir Charles Wyndham's Theater, Nov. 4, with James Welch, and "The Things that Count," probably with Marion Terry in the leading role, early in December. The Paris production of the former play will be about New Year's, with Max Dearly as lead. Frank Craven returned to the New York cast on Monday night. He has just completed a new comedy, which Mr. Brady has accepted.

The Forty-eighth Street Theater opens its regular season with a new play by Lee Arthur, author of "The Fox," in which the principal role will be originated by Madge Kennedy. Later on, George Broadhurst will make his annual production of a play of his own writing, the title of this one being "The Law of the Land." Thompson Buchanan has returned to the Brady fold with a melodrama of New York entitled "Life," with scenes here and in Mexico. It has twenty-one scenes and eighty-two speaking parts.

At the beginning of September Louis Mayer is to make an elaborate revival of Henry Arthur Jones' "The Silver King," and this production will be brought by Mr. Brady to New York intact. It is possible that young Henry Irving will play the part of Wilfred Denver both here and in London. As a motion picture entitled "Sealed Orders" has already been shown in this country, the title of the Drury Lane production that is to be brought over will probably be changed.

Other productions to be made by Mr. Brady include a dramatization of Miss Mulock's novel, "John Halifax, Gent.," by John Dunstun; a dramatization of "The Lone Wolf," by Louis Joseph Vance; a play on the subject of Napoleon in his youth, by Robert Housman; "What Will John Say," by Edith Orr; "The Decent Thing to Do," by Charles Rann Kennedy, produced, last season in Detroit; "The Dreamer," by Jules Eckert Goodman, and "Little Men" and "An Old-Fashioned Girl," from the novels by Louisa M. Alcott.

KANE GETS "THE HILLIARYS"

Whitford Kane, the character actor, has received from the executors of the late Stanley Houghton his last play, "The Hilliarys." This play was not completed at the time of Mr. Houghton's death, but was finished by Harold Brighouse, whose "Lonesome Like" was presented by Mr. Kane last season.

TOM WISE MAKES HIT

Janet Beecher and Ottola Nesmith Also Please in "The Vanishing Bride"

LONG BRANCH, N. J. (Special).—The big Broadway Theater was packed last night (July 27) for the first of the season's series of first performances of new plays. This was the Belasco production, entitled "The Vanishing Bride," an adaptation from Kautsky and Toman's "Tantalus," which opened a three-night engagement here. The foundation of the plot was so old it is new, and an attractive structure has been reared upon it, although a bit far-fetched at points. But that does not interfere with the humor, which is the chief characteristic of the play.

Ritornized, the production may be described as a triple-barreled romance, with a bride and a baby as the big features. The bride acquires the runaway habit while the baby—the tiniest infant—is frequently lost, and there are complications concerning its paternity which involve the bridegroom. That combination, with two queer brides, a barren and the infatigable Tom Wise thrown in as a funmaker, is bound to bring laughs innumerable. Wise is as good as ever, and it's a Wise show throughout. That alone should assure its great success. His manufacture of a practice for a young lawyer is a novelty that's appreciated.

Ottola Nesmith is a charming bride, as is Janet Beecher as Letty, and Angela as Ellen.

The cast:
Zachary Hollis Thomas A. Wise
Dick Hollis Howard Estabrook
Arson von Herndorf Gustav von Seyffertitz
Eric, his son Frank Gilmore
Phelim O'Hara Desmond Mailey
An Upholsterer Conrad Cantow
A Postman Lee Metford
Letty, Eric's wife Janet Beecher
Kra, the bride Ottola Nesmith
Ellen Angela Keir
Mrs. Miller Margaret Seddon
Anna Edith Houston

NEW STAMFORD THEATER

STAMFORD, CONN., Aug. 3.—The date is now set for the opening of the new Stamford Theater, Mrs. Emily Wakeman Hartley announcing that the opening attraction will be a new play entitled "Unraveled." It is booked through Klaw and Erlanger and is one of this season's Cohan and Harris productions.

To show that the new house is the last word in theater construction and is capable of taking care of and doing justice to the largest metropolitan productions, there are 700 upholstered seats in parquet, 488 balcony, and eight boxes of six chairs, making a total of 1,286, which is larger than the New Amsterdam, Maxine Elliott or Cort. There is an entire absence of posts, each seat giving a clear, unobstructed view of the stage. The entire theater is of the latest fireproof construction and is amply supplied with fourteen exits leading on three sides direct to the street. It is located on Atlantic Street in practically the geographical center of the city, and has a field, including the surrounding towns, of practically 100,000 population.

Motion pictures are not forgotten, as "Cahira" has already been booked and will be followed from time to time by productions of like merit. Roy H. Wisdom.

TULSA CONVENTION HALL READY

TULSA, OKLA., Aug. 3 (Special).—The new Tulsa Convention Hall, built by the city at a cost of \$125,000 and having a seating capacity of more than 3,000, is now completed and ready for attractions. It is the largest auditorium and playhouse between Kansas City and Houston. The building is modern in every particular. The thirty exit doors are equipped with anti-panic bolts. Inclines in place of stairs are used. Arena or parquet on ground floor with portable seats, floor adjustable operated on steel frame and jack screws to accommodate aerial acts, one-ring circus, automobile shows and similar exhibitions.

With the new Convention Hall Tulsa will become even more prominent as a show town than it has been in the past. With its five railroads, 45,000 people, \$2,000,000 weekly bank clearings and 70,000,000 barrels annual oil production, and with its attendant prosperity, the hall should find heavy patronage and proper attractions should make the "S. H. O." sign necessary.

J. Hurr Gibbons, a prominent young newspaper correspondent, is manager.

GUS HILL'S ATTRACTIONS

Gus Hill's "Mutt and Jeff in Mexico" companies started rehearsals Monday, Aug. 3, at Mannerchor Hall. "Bringing Up Father" will start Aug. 10. There will be five "Mutt and Jeff in Mexico" companies, and three "Bringing Up Father." Mr. Hill is very enthusiastic about his new "Mutt and Jeff in Mexico" book, which he claims to be the best he has had under the title.

GUS A. FORBES IN "THE DUMMY"

Gus A. Forbes, last season the leading man of the Malley Denison Stock company in Fall River, has succeeded Francis X. Conlon in the role of Pat (Geoghan) in "The Dummy" at the Hudson Theater.

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PLAYERS IN WAR ZONE

Alf. Hayman, William H. Crane, Mizzi Hajos, Martha Hedman,
and Many Others of Prominence

While it is a question as to just what effect the European situation will have on American theatricals, that may be relegated to later consideration in view of the immediate danger of many of our native player folk who have gone abroad on their vacations. It is doubtful that any one is in a position more precarious than little Mizzi Hajos, star of "Sari," who went to Hungary, and whose whereabouts at the present time is unknown, or than the "Sari" musicians who went to the same troubled country to rusticate. Among the latter is one of the very few symbolist players who are available for the performance of "Sari," and Mr. Savage has much concern as to his particular safety.

Age Toxen Worm, the general press representative of the Shuberts in this country, is reported to have just escaped from Hamburg, while William Klein, who represents the Shubert interest abroad, is also stranded somewhere on the Continent. Colonel George Hinton, the English representative of France, just got back here in time.

William H. Crane is in Paris, but as he was not expected until September, no apprehension is felt, but that he will arrive here on time. Mr. Brennan, who is one of the K. and E. directors, is abroad, but he is a British subject. Alf. Hayman, Martha Hedman, Marie Dora, and William Gillette are all somewhere in the war zone, but it is believed that they are in no immediate danger, and will arrive here on time. Frank Wiltach is abroad, and when last heard of was floating blissfully down the Rhine, writing to his friends in this country in French. The Delwyns report the "Under Cover" people all in this country safely. Jane Cowi escaped in the nick of time. Adolph Klausner, her husband, and a member of the firm, has a brother last heard of from Lucerne, traveling together with his family. He is a seasoned globe-trotter, so it is believed that he will be quite able to take care of himself and charges.

Montague Love, of the Frances Starr company in "The Secret," and who will appear in the new Belasco production around Christmas, is in England, playing with Cyril Maude in "Grumpy," but he is probably safe, as are all the others who are in England. All of the William J. Brady people are reported O. K. One of the company of Sylvester Schaeffer, "the man who does everything," is missing, and the star is much worried over his absence. The man was to have come from Germany. Will Downing, who is to appear in the Coban and Harris production of "It Pays to Adver-

tise," sailed abroad six weeks ago and has not been heard from by his management. Margaret Greene, who appeared in "Seven Keys," is another who is not accounted for. It will be a very serious matter for the Liebbers if Joseph Urban, the distinguished scenic artist who is designing the scenery for the forthcoming production of "The Garden of Paradise," does not arrive home safely. He went to Austria; and it is feared that he may have been drafted into the army. Caramba, the costumer for the same piece, is in Italy. Little apprehension is felt for the others, who are in England, Brandon Tynan, George Arliss, George Heph and, of course, for Cyril Maude and Louis N. Parker, who is due to witness the rehearsals of "The Highway of Life." It is said that Pauline Frederick is still abroad. She is to create the leading role in the adaptation of "Innocent," and has been posing for pictures in Italy. Rothera and Marlowe are reported to be abroad. Dave Montgomery, of Montgomery and Stone, is on his way home, and should arrive any day. Lee Kohlmar, of "Potash and Perlmutter," went to Munich to attend the golden wedding of his parents, and has not been heard from since.

Chandler Gordon, Esq., a wealthy resident of Charleston, S. C., is said to have picked up Alexander Calvert and R. Henry Haddon, principals in one of the "Kitty MacKay" companies, on his private yacht, and to be bringing them over now. Caruso, Scotti, Amato, and Toscanini, all Italians, may be taken in by the Italian recruiting officers before long, for they are all abroad. Rudolph Berger and Carl Burrian, Austrians; Reiss, Goritz, Well, Braun, Hagemann, and Morgenstern, Germans; Gilly, Ananian, and Rother, of France, and Jörn and Didur, of Russia, are all grand opera singers who may be considered in serious danger.

Victor von Kralry, an Austrian, who has been one of the Frohman advance men, is reported to be held in his native land, while James Fouton, the well-known publicity expert, is said to be marooned at Carlsbad. Townsend Walsh started out with Footon to Europe, but returned two weeks ago. Charles Phillips, another business manager, is somewhere in Paris.

Among vaudeville people, the Three Hauls are in Paris. Herr Hoberland, the Austrian army officer who owns "Don," the talking dog, has canceled his bookings here, as have Willard, "the man that grows"; Jarow, the German magician; Marie Stuttgart, the German dancer; Norman Schweis-tern and his troupe, acrobats, and Donegan and Reynolds, skaters.

twelfth year, opening at Des Moines, Iowa State Fair, with perhaps a few preliminary engagements prior to that time.

FORBES-ROBERTSON

Distinguished Actor to Begin Another "Farewell" Tour of the United States

Beginning Sept. 28, in Detroit, Sir Johnston Forbes-Robertson, the distinguished English actor who bid goodbye professionally to this country last season, will visit with Bernhard in another "farewell" tour. His wife, Gertrude Elliott, who did not bid goodbye, and therefore will not appear with him, this trip, will be replaced by Laura Cowie. From Chicago the star will go to the cities of the Pacific Coast; and on the way back will play Milwaukee, Minneapolis, Cleveland, and Albany. The repertoire will include "Hamlet," "The Light That Failed," and "Caesar and Cleopatra."

PERFORM ON SHIPBOARD FOR FUND

On the return trip of the Vaterland, of the Hamburg-American Line, the managers and dramatic artists in the various branches of the profession gave an entertainment, the proceeds of which were equally divided between the Actors' Fund of America and the German Seamen's Home. Each received \$305.

The programme, which was under the direction of Sam Bernard, included the following artists: Al. Johnson, Frank Tinney, Sam Bernard, Sylvester Schaeffer, Melville Ellis, Glen Bachmann, Brandon Hurst, Signorita Estrellita, Messrs. Ryan and Tierney, and the Althoff Sisters. Committee: Jack May, chairman; J. J. Shubert, Milton Aborn, Frederic McKay, Edward V. Darling, Joseph Pincus, S. Bachmann, Charles E. Bray, Hal Cooper, Megrue, M. S. Bentham, M. H. Ross, and Max Lang Meyers. The ladies' committee consisted of Gertrude Vanderbilt, Lola Fisher, Mrs. Jack May, Mrs. Frank Hinney, Mrs. Al. Johnson, Mrs. Cecil Lepp, Mrs. Charles E. Bray, Mrs. Leonard Hicks, and Lillian Hicks.

"TOO MANY COOKS" STAYS

The intended removal of "Too Many Cooks" from the Thirty-ninth Street Theatre to Maxine Elliott's in order to make room for the coming of "The Third Party," did not take place as scheduled because of certain rulings of the stage hands' union,

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which would necessitate the maintenance of an extra stage crew at something like \$110 per week. So the Craven play will remain where it is and "The Third Party" opened at the Shubert. All that did take place as arranged was the closing of "Apartment 12-K" at Maxine Elliott's, Saturday night.

NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

Out of Ten Stock Cos. Playing Last Season in Greater New York But Two Are to Continue

The sudden announcement that the Crescent Theater in Brooklyn, so long the home of successful stock organizations, is to be turned over to motion pictures, beginning this Fall, forms one more link in the strange reversal of stock conditions in Greater New York, a reversal, perhaps, due to those most interested in stock, the play brokers. Last year at one time there were ten stock companies playing in the different boroughs of the metropolis. The Bronx had three organizations—the Cecil Spooner, the Metropolis, and the Prospect; Manhattan had the Academy of Music and the Wadsworth Theater companies; while across the Bridge the Greenpoint, the Gotham, the Grand Opera House, the Crescent, and the Lee Avenue organizations held sway.

One by one the Bronx companies closed, owing to poor business. On July 18 the Academy of Music closed after an engagement of four years, never, it is said, to open again as a stock house. Now the report reaches us that only one theater in Brooklyn, the Grand, will house a stock company during the coming season. Noel Travers will direct and head this company, as stated in last week's issue of *The Mirror*.

In New York the Wadsworth will undoubtedly continue with its policy of last season, making it the only theater this side of the East River to offer stock.

If the many causes contributing to the closing of stock companies in the metropolis—the popularity of motion pictures, overcompetition, excessive royalties charged for the release of plays, reaction from the general financial depression, etc.—were to be carefully investigated, we venture to say that the majority of stock managers would ascribe the chief cause to the excessive royalties charged for releases of plays, and it must be borne in mind that many of these plays were to be seen in pictures at the same time that they were presented in stock, thus reacting against their profitable success.

"ILL-STARRED BABBIE"

Will W. Whalen's New Play Given Premiere by Dwight Players at Philadelphia

PHILADELPHIA, Aug. 1.—Will W. Whalen's new play, "Ill-Starred Babbie," was given its premiere on Monday night, July 27, by the Albert Dwight Players at the People's Theater. The try-out was an unqualified success. Some of the actors were far from being letter-perfect in their parts, but the strength of the story carried the piece to success. Too much praise cannot be showered on Nellie Booth in the title-role and Albert Dwight in the character role of the old Irish father. Miss Booth's slight physique does not adapt her for all roles, but she is ideally fitted for "Babbie." She entered in the first act like some tiny drab night-beaten little beetle, heart-crushed and hopeless, only to flash out later on gaudy, pretty wings, a fragile butterfly. The role of "Babbie" is written in poetic Irish fashion, with epigrams abounding. Miss Booth made every line tell. Mr. Dwight, as the love-blinded old father, who can see no faults in his baby girl, was adorably teary in defending her rights. His rich, full voice, made all the richer by his brogue, compelled attention. The play will go on tour late in September or early in October. Miss Booth most likely will head the first company.

NEW STOCK FOR READING

Grand Theater to Have Season of Stock Under Direction of Goettler and Addison

READING, PA., Aug. 4.—The Grand Theater has been leased by the firm of Goettler and Addison for a season of stock. Charles A. Goettler and H. M. Addison were formerly associated in theatrical ventures in other cities, and as both were confident that Reading playgoers would welcome a stock proposition, plans for the leasing of the Grand were formulated. Mr. Goettler is now in New York engaging players and arranging for a series of high-class productions.

The Grand Theater is already one of the most comfortable playhouses in the East, having been rebuilt a year ago at a cost of over \$40,000. An entirely new heating system will be installed. The managerial portion of the new firm will be under the direction of Mr. Addison.

BRUCE McRAE CLOSING AT DENVER

DENVER, Aug. 1.—Bruce McRae, who has been heading the stock company at Elitch's Garden, closed his very successful engagement on July 28 and left for the East on July 26, after a farewell entertainment for his associates.

WARM WELCOME FOR MAUDE LEONE

VANCOUVER, B. C., Aug. 1.—Maude Leone returned to the Del S. Lawrence company at the Empress on July 20 and was accorded a most enthusiastic reception. Her dressing-room was made a perfect garden of flowers by her many admirers. She is fully recovered from her recent illness, which was demonstrated by her very admirable performance of Carlotta in "The Morals of Marcus," in which she opened. Mr. Lawrence scored heavily in the name part. MINNIE M. RUSSELL.

ADELINE O'CONNOR CLOSING

Adeline O'Connor closed her long and successful season at the Columbia Theater, Far Rockaway, on Saturday evening, Aug. 1. The length of her engagement, which covered nine months, places her as one of the most popular leading women who has appeared in stock. The closing bill, "Kiss," gave Miss O'Connor fine opportunities of displaying her emotional skill and was a fitting production with which to terminate her engagement, which has included such emotional parts as "Camille" and "Madame X."

NEW STOCK FOR BUFFALO

Brownell-Stork Players to Have Permanent Home at Lyric Theater

BUFFALO, Aug. 3.—The Brownell-Stork Players are to have a permanent home at the Lyric Theater, beginning Aug. 31, according to the announcement of G. S. Schlesinger, the new manager of the playhouse.

The Schlesinger family has always been prominent in theatrical management in Buffalo. Morris Schlesinger was manager of the Court Street Theater during the Pan-American Exposition. At that time G. S. Schlesinger was treasurer of the theater. Mayer H. Schlesinger is at present manager of the Academy Theater in this city.

"Every city of any importance in the country has a permanent stock organization with the exception of Buffalo," Mr. Schlesinger stated recently. "And now that Miss Brownell and Mr. Stork are coming here, Buffalo playgoers can rest assured that they will see nothing but meritorious productions." The latest Broadway successes will be played.

Miss Brownell and Mr. Stork recently closed in Newark, N. J., where they have played continuously for three years.

TORONTO STOCKS ACTIVE

Addie Blood Closes Season—Bonstelle and Haswell Companies in Popular Plays

TORONTO, Aug. 3.—The stock companies here are drawing splendid houses. At the Royal Alexandra Theater last week the Bonstelle Players offered "The Witching Hour." Edward H. Robins and Catherine Proctor appeared to excellent advantage in the leading roles. Alice Donovan is also making many friends here for her pleasing work.

Percy Haswell and company presented Harrier Manners' "The Girl in Waiting" at the Princess Theater last week with good results.

Addie Blood closed a successful season at Shea's Theater on Saturday night, Aug. 1. The farewell attraction was "Trilby." John T. Dwyer, as Svengali, shared honors with Miss Blood, whose Trilby was a distinctive performance.

GEORGE MAURICE DANFORTH.

BESSIE BARRISCALE IN PICTURES

Bessie Barriscale, who closed her engagement as leading woman of the Alcazar Stock company at San Francisco on Aug. 2, has been engaged by Jesse L. Lasky from seven hundred applicants to play the role of Juanita in the film version of "The House of the Rafters." Miss Barriscale formerly played the role on tour.



MISS VENITA FITZHUGH.

Apex, N. Y.

Miss Venita Fitzhugh, who last season scored in prominent roles in "The Marriage Market" and "The Laughing Husband," is heading the popular Park Theater Musical Comedy Stock company at St. Louis this summer. Miss Fitzhugh is a native of St. Louis and studied under her mother, Ida Fitzhugh, a well-known vocalist, and under music teachers in that city. Her first engagement was in the chorus of John Cori's production of "The Kissing Girl." She later appeared in "Dr. De Luxe," but was later transferred to "The Enchantress" to play the role of Princess

Stephanie and to act as understudy to Kitty Gordon. Last year she played the part of Mariposa Gilroy in Charles Frohman's production of "The Marriage Market" and later that of Dolly in "The Laughing Husband."

Miss Fitzhugh has become one of the most popular actresses that has ever appeared with a stock organization in St. Louis. Her work, always charming, sincere and clever, has won for her a distinguished place with the theatergoers of that city.

VIVIAN S. WATKINS.

FRANK M. THOMAS CLOSING

ALBANY, Aug. 4.—Frank M. Thomas, the leading man of the Comstock Players at Harmanus Bleecker Hall, closes his season on Saturday night, Aug. 8, in "Ready Money," to commence rehearsals for his engagement with A. H. Woods' production of "Cornered."

GEORGE W. HENRICH.

HALIFAX STOCK TO OPEN SEPT. 27

HALIFAX, N. S., Aug. 3.—Manager J. F. O'Connell, of the Academy of Music, will resume the stock policy at his house on Sept. 27. Sidney Toier and Jane Morgan will again head the company. This will be the third season of stock at the Academy of Music.

CRESCENT THEATER GIVES UP STOCK

The Crescent Theater in Brooklyn, for years the home of one of the most notable and successful stock organizations in the country, is to be devoted to motion pictures. The new policy takes effect on Aug. 31.

BRICKERT AT WASHINGTON

Succeeds Richard Buhler as Leading Man of Poli Stock Company

WASHINGTON, Aug. 3.—Richard Buhler, the leading man of the Poli Players, who became a victim of ptomaine poisoning two weeks ago, has been ordered by his physician to take a rest. He has been succeeded by Carl Brickert, who was for three years leading man of the Poli Players at Springfield, Mass. Mr. Brickert returned from New York week before last from a vacation in Bermuda, and was immediately engaged for the Poli company. He made his first appearance as Jules Beaubien in "The Wolf" on Monday night, July 27, and created a most favorable impression as an actor of worth and a leading man that will be liked.

JOHN T. WARDE.

James A. Bliss, who directed the Baker Players, Portland, Ore., last season, has been engaged by Manager Garrett to direct the stock company of the Utah Theater, Salt Lake City, opening in August.

BERNARD STEELE

STAGE DIRECTOR.

Bernard Steele, the stage director of the Jefferson Theater Stock company, Portland, Me., is commanding unusual attention for the excellence of his productions. In a city which, perhaps, has had more stock organizations with longer consecutive engagements than any city in the country, to achieve distinction as a stage director, is a difficult task. Mr. Steele is a great worker for details, and it is in the manner in which he has handled these details that has made him popular with Portland patrons. He has served as stage director in various cities, his longest engagement being with the Lester Longman Players for ninety-six weeks at New Bedford, Mass.



"USELESS."

"Useless," the Boston bull mascot of the Empire Stock company at Syracuse, and famous for his work with motion picture companies, died on July 14, following an operation. He was the first dog to pose for high dives in pictures and to swim the Hudson River. At the time of his death "Useless" was playing a part in the stock company's production of "Mam'selle." He was buried with honors and mourned by every member of the company.

ALCAZAR STOCK CLOSES

SAN FRANCISCO, AUG. 1.—The Alcazar Stock company, headed by Benito Barricade and Thurston Hall, closes its season to-night in "Zangwill's comedy," "Merely Mary Ann." The engagement has been extraordinarily successful and the players have won the deep appreciation of the patrons for their delightful and sincere performances.

STOCK NOTES

Mary Frey has joined the Comstock Players at Harmanus Bleecker Hall, Albany.

Minnie Williams has succeeded Grace Williams as ingenue with the Poll Stock company at Scranton.

George Baker and his wife, of Portland, Ore., were in New York for ten days engaging players for his stock company.

Vera Fulcher closed her stock engagement in Halifax on July 26 and sailed from Montreal on the *Scythian* on Aug. 2 for a short visit to England.

Little Myrtle Turner played the child's part in "The Peddler" at the Hudson Air-dome in Jersey City last week, following the success she made the week previous with the company.

Louise Gerard has been in New York engaging an ingenue leading woman and ingenue for the Wright Huntington Stock company in St. Paul. Malcolm Fassett will return as leading man.

In the baby show held in Wildwood, July 19, Juliette Harriet Kennedy, daughter of Mr. and Mrs. Harold Kennedy, who are playing with the Thomas E. Shea Players for the Summer, was awarded first prize as the prettiest baby.

Eugene Frasier was called suddenly from his boating expedition to play in the act with Gertrude Maitland and Jefferson Hall last week in the part he created while on tour with Fiske O'Hara last season, at the Actors' Fund Benefit in Baltimore, Md.

George Nolan Leary is repeating his American success in Australia, in the part of Skeeters in "The Rosary," in support of Jess Arnold. After six weeks at the Princess Theater, Melbourne, under the management of George Willoughby, Ltd., the company sailed for New Zealand on June 20 for a tour of eleven weeks, after which they go to Sydney.

Warda Howard, leading woman of the Thomas E. Shea Stock company at Blaker's Theater, Wildwood, N. J., opened with the company against her doctor's orders, as she was suffering from malaria. Fortunately, she has played the leading role in "Wildfire" so frequently that she was able to miss several rehearsals and yet give her usual careful performance.

CAST "STORY OF THE ROSARY"

In the cast of "The Story of the Rosary," the huge spectacular romance which Comstock and Gest are to present upon the stage of the Manhattan Opera House early in September by arrangement with the author-actor-producer, Walter Howard, will be a number of players who have not heretofore been seen in this country. There will be Alfred Paumier, James Barry, Ernest Leicester, George Desmond, Arthur Clifton, Archibald Hinton, Walter Howard, J. E. Martin, Philip Gordon, Chris Walker, Marjorie Day, Laura Hansen, Etheldreda Taafé, and Annie Baker.

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CONDUCTORS' SOCIAL CLUB

Where the Men Who Wield the Baton Gather After the Performance

One of the prosperous organizations connected with theatrical affairs that is little heard of, comparatively speaking, is the Associated Musical Conductors of America, which now has an active membership of 125 and commodious club headquarters in the stately club building of the White Hats on Forty-sixth Street. The organization includes the greater number of musical conductors, the men at the head of the large and small orchestras employed in the various theaters. So rapid has been the growth that the society outgrew its quarters in the New York Theater Building some time ago, and now occupies an entire floor of the White Hats building, with all the privileges of the White Hats Club. At a recent election the following officers were chosen: Oscar Radin, president; Paul Schindler, first vice-president; Frank Darling, second vice-president; Leon M. Polachek, secretary; W. J. Kerngood, treasurer. The board of trustees is composed of Messrs. Anton Heindl, Frank Manderville, John Lund, Alexander Henderson, and Gus Kaiser.

"We are not a musical union," an enthusiastic member explained to *The Mirror*: "rather a social organization, although we are banded together for mutual aid and benefit in a restricted way. As an organization we have done some good, however, in acting as moderators in such disputes as will come up between managers and musicians and of course whenever our good offices are solicited we respond. But primarily we are a social club. Quite a number of our associate members are men who keep first-class restaurants in various cities all over the country; so in traveling about we always know where to go to meet one another away from home."

"JACK'S ROMANCE"

Fiske O'Hara Has New Vehicle Written Especially for Him by His Manager

Augustus Pitou, Jr., announces that Fiske O'Hara will shortly open his season at the Grand Opera House, Bay Claire, in a new play written especially for him by Augustus Pitou, entitled "Jack's Romance." The company has begun rehearsals of the piece at the Blackstone Theater, Chicago, from which city it will start out. The personnel of the company comprises Ethel von Waldron, Marie Quinn, Mabel Vana, Lou Ripley, Lisle Bloodgood, Lida Bloodgood, J. P. Sullivan, Daniel Lawler, Don Merrifield, Charles McHenry, James E. Miller, William T. Sheehan, Gerald McCoy, and Charles Leach.

MADGE TITHERADGE FOR FROHMAN

Charles Frohman has engaged Madge Titheradge as leading woman at the Prince of Wales Theater, London. Miss Titheradge has been appearing for several years in principal parts with Lewis Waller, and acted with him in this city in repertoire, at Daly's Theater. Her last appearance here was in the principal role in "A Butterfly on the Wheel."

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Work. Herald, July 20th: "Columbia Players presented 'Mice and Men' in a manner which would do credit to a producing company."



The GREAT AMERICAN PLAY



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TO PROTECT DRAMATISTS

Actors Point Way to Formation of Playwrights' Equity Association as a Long-Felt Want

OF late there have been a number of illustrations of the fact that the American dramatist in search of equity is compelled to fight his own battles. He is supported by practically no organization of persons having the same general interests, that would correct his judgment and uphold his attitude; and, consequently, he may look with envy upon the powerful federations of his order in France and in other countries abroad.

Numerous sporadic attempts have been made in the United States to combine native playwrights for the common good; but for some reason which may or may not be justifiable, the fraternal spirit shown has been inadequate to sustain their purpose. Some well-known dramatists have subscribed to the cause in the beginning and ignored it thereafter, while many others of repute have not concerned themselves with it at all. I venture to say that one reason for the non-success of these associations has been that the wide scope of endeavor proposed in their original announcements has been out of all proportion to the infancy of the associations themselves. In other words, they have bitten off more than they could conveniently chew. The social, bibliographical, altruistic and other casually defined purposes have been just so many distractions from the practical aim of protecting a dramatist within his professional rights and have literally digressed the entire scheme out of existence.

At the same time that this observation is being made by successful playwrights generally, an apt lesson is being provided by a practical organization of players, known as the Actors' Equity Association. They are combined for but one thing, that is named in their title, equity in professional dealings. They have found from past experience that business and social aims, or matters of livelihood and recreation, are easily confused when placed in juxtaposition; so they have divorced the two, and have retained the one that must exist before the other.

That appears to be the need of the dramatists, an association that specializes strictly in regulation for better earning of their livelihood.

Perhaps fifteen thousand playwrights assert themselves in this country every year. All of these are potentially of service to a Dramatists' Equity Association, for their combined subscriptions would provide the power to enforce equitable regulation, from which all might hope to derive good. Many benefits, of course, such as drawing up equitable contracts between authors and managers, and status of the former during rehearsals, would be enjoyed by the "unproduced" members, only in event of playwright success; but other things, such as investigation of plagiarism and punishment thereof, provided it is established, would be universal advantages. The principal outlay would be in retainer for an attorney to investigate legal aspects, to prosecute and to defend. The other expense would be in maintenance of a headquarters and salary of some person to attend to the office routine. Officers, being merely a consulting body, would, it is certain, act without salary.

But in no sense should the establishment of an association of this kind be merely for aggrandizement of its members; it should, as the actors' association, be for equity, not only for its members but for those with whom they conduct their business. It should be as vigorous in its denunciation of a playwright who disgraces his profession by dishonest dealing, as in discrediting a defrauding manager. That condition is as imperative to the dignity and honor of the profession as any that might be named. It is a basis of operation that should be held first and foremost among the aims of the tentative organization.

After an association of the kind has clearly defined this purpose, and so established itself as a power to be reckoned with, it may essay some minor advantages for the common good. There is the important matter of disposing of plays to the managers. That means the creation of a play agency, which should be better than any outside because of its authoritative backing. The fee charged for placing scripts would meet its expenses and make it self-supporting. That cannot obtain, however, if the agency is compelled to handle any and all of the plays presented by members, because even dramatists tried and true sometimes turn out inferior work. It all means postage, service and time—to an extent that is not negligible—that must be paid out of the common funds, and also tends to lower the good estimation of the agency held by managers to whom the plays are submitted. There must be discrimination as to plays handled. This calls into being a play-reading committee, which does not attempt to revise plays or to make suggestions of change, but merely to determine their availability for handling by the agency.

The difficulty will arise that the more successful dramatists in the membership will not require the services of the agency in placing their plays, and consequently will not assist in paying its expenses. But the agency does more. It also draws up contracts and collects royalties. I have already spoken of these two last-named services as functions of the association apart from the agency; but by placing these entirely in the province of the agency, the expense of maintaining them is not borne, even in part, by the members who do not need them. Incidentally it makes the agency worth while to the successful dramatist, and affords good reason for compelling all members submitting plays to patronize it. On the same basis, the agency might undertake the releasing of plays for stock, and collection of royalties there. Then there is the typing of play manuscripts in proper form for submitting, another advantage that would be self-supporting.

At this point then, and not before, let the association think of collecting books on the drama, and the resultant formation of a library of the stage, with files of pertinent periodicals from all over the world; let them publish a club organ that will present international happenings helpful and interesting to the profession at large, the very authoritativeness of which will insure circulation and profit, think of the lounging-rooms, grill, pool tables and writing and mail-forwarding facilities. But let them be subordinate always to the main purpose, equity in the business affairs of all dramatists. ARTHUR EDWIN KNOWS.

AT YOUR SERVICE

A Question Box for Dramatists and Others Interested in Playwriting

E. E. ENOS, Chicago, Ill.—THE MIRROR cannot undertake to answer your questions as applying to play brokers generally, for they concern details of the business which are necessarily individual to each agent. There might be other considerations supplementing the arrangements that you mention, which might make them entirely equitable. For instance, for an agent "to demand a 5 per cent. commission if a play is sold by another to a manager to whom he, the broker, has already submitted it, within one and a half years after the period of his exclusive agency has expired," may seem like a salesman expecting pay for consummating a deal which another has brought about; yet, if he has conscientiously submitted the play to the manager to whom it is eventually sold by another than himself, he may reasonably assume

that his effort has "broken the ice," so to speak, for the second salesman, and that he is entitled to a share in the receipts. The fact that he expects 5 per cent. and not 10 per cent., the customary broker's fee for selling, shows that he is thinking of this partial service. Selling plays is a peculiar proposition, and, if one is produced after a long period, it does not necessarily mean that early rejections are due to bad salesmanship. A manager may not need a play at the time, or he may need one, and consider that the time is not ripe for this particular drama, in which events the agent is powerless; and many other circumstances come into the combination. After all, the agent is only protecting himself and trying to get some financial return for his service in sending the play out. That is, if he is like the ordinary agent and charges no fee for handling a play which he has not been able to sell. We take it that the agent you refer to demands an interest only where the play is sold by another in those quarters where he has tried, and that he receives nothing if the play is disposed of to a manager whom he has not approached. A difficulty arises as to how you are to know to what managers he has sent the piece; and it is only right that you should know which ones, as soon as he ceases to handle it, that you may not unwittingly make yourself liable to him. If he safeguards you on that score, and makes each clause of his contract clear that you may not be trapped in some embarrassing situation, I can see nothing about it that is not equitable and just. The only real answer is, if you do not deem the contract fair, you need not enter into it; whereas, if you do enter into it, the assumption is that you have deemed it right and proper, unless, as has been suggested, it contains ambiguous clauses. This is without considering whether or not it is in accordance with the practice of other agents. It is usually considered fair to pay an agent ten per cent. for placing a play, attending to the making of the contract with a manager, collecting royalties, enforcing the clauses of the contract, etc.; and that ten per cent. during the life of the play. In suggesting that a play may be resurrected after a failure, you bring up a difficult question, as to when a play is to be considered dead. I think that awaits precedent. But it is obvious that something would have to be done to a play that failed in order to make it succeed. It might be the fault of the producer that it failed, or it might be the actors', but if the play's, it would require some rewriting. That would make it a new play in the new parts, but not in the old. This is according to the ruling of the copyright office, which does not copyright new matter written after the original filing, unless the play is filed again, when this second registration holds only on the new matter. You will find, however, that this interest during the life of a play, provided it has been sold by the broker during the term of his agency, is the usual thing in the profession, and, perhaps, may be justified on the ground that a first production, whether success or failure, does establish a certain commercial value. "Within the Law," you know, did poor business when first produced by William A. Brady in Chicago, and when bought by the American Play Company and changed became the success it is and has been, although I am not sure that Vellier, the author, employed an agent in the beginning.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

DOUGLAS J. WOOD, who won such favorable attention last season, both as actor and as author, in some distinctive special matinees, has just returned from Providence, R. I., where he has been visiting friends and playing his original part in "The Greyhound," when presented there by the Albee Stock company.

BRELAH POYNTER's latest play, "The Unborn," has just been placed by Selwyn and Company with a prominent Broadway manager. It will be produced in New York in

September. She is spending the Summer with her husband, John Bowers, at Lake Wawasee, Ind., at the home of his parents. EVELYN BLANCHARD and ADELAIDE STEEDMAN are writing a comedy in which Henry E. Dixey and Marie Nordstrom, his wife, will appear.

ANNE CHAWFORD FLENNER, author of "The Marriage Game," has just made arrangements by cable with Louis Mayer to produce that comedy at the Strand Theater in London the coming Autumn. John Cort's production of the piece will be the second attraction at his new Standard Theater in New York for the week beginning Sept. 14.

MARY AUSTIN is busy with the production of her play, "The Arrow Maker," at the Forest Theater in Carmel-by-the-Sea, the literary and artistic colony of the Coast of California, where it is the event of the Summer. This is the same play that was presented at the late New Theater.

PAUL H. GRAUMAN, Haymarket Theater Building, Chicago, is the address to which the actors of Hull House, of that city, invite the sending of original plays. The plan is to experiment in putting on the work of American authors. The so-called "sex play" will not be considered.

ROBERT STODART, president of the Playwrights' Club, has been spending the Summer in Nova Scotia, the land of Evangeline.

ROBERT DE FLENS and GASTON A. DE CHAILLAVET, authors of "Love Watches," have written a "lyrical legend" in four acts, entitled "Beatrice." It is founded on a story by Charles Nodier, and has music by André Messager.

JOSEPH MEDILL PATTERSON, author of "The Fourth Estate" and other plays, has recently completed a modern romance in four acts, called "The Book of Judith."

H. S. SHELTON, who wrote "The Haven," is credited with a three-act play having the name "A Daughter of the City."

CONSTANCE D'ARCY MACKAY, authority on pageants, may be heard from next season with a play in four acts, entitled "Dorothy Q."

CHARLES T. DARTY, author of "Home Folks" and many other plays, has made a dramatization of "Fran," by John Breckenridge Hills.

GEORGE MIDDLETON is remaining in New York to finish another volume of one-act plays, which he expects to publish in the early Winter. This will be a companion volume to his "Embers" and "Tradition," which with "Nowadays," a three-act comedy, are studies in feminism. All three volumes (Holt) are already in their second edition. This dramatist's wife, Fola La Follette, is at present in the West for a series of sixty-five lectures on woman suffrage, which will take her in seven campaign States.

LEE BARCOM-MARSDEN is spending the Summer at Brighton Beach. A new play from her pen will probably be seen on the New York stage next season.

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BOOMING "THE MIRACLE"

Dr. Vollmöller Stirs Up a Sensation in Germany and is Accused All Round

Berlin, July 22 (Special).—As you know, Dr. Carl Vollmöller has written a play, called "The Miracle." It has been produced in London, in Berlin, is being produced in Italy, and is going to be played at the Madison Square Garden in December. Recently while "The Miracle" was being played here, one Dr. Arthur Dinter, the general manager of the main office of the Association of German Playwrights, witnessed the performance, and he was so carried away by what seemed to him a sensational blasphemy, that he rose in his box and addressed the audience, giving voice to his indignation and protesting against the play.

Now most of our German playwrights belong to the Jewish race, and as Max Reinhardt, under whose management "The Miracle" was being performed, is one of their faith, it was but natural that Dr. Dinter had to go. At first he refused to leave his position, claiming that he had done nothing wrong, that he had only expressed his own personal indignation at the piece, at some of the scenes in particular, and that he had done no more than any theatergoer was entitled to. He seems to be a very impulsive man, and apparently his remarks were very inopportune—he might have found some paper which might have allowed him the space necessary to express his opinion. The Author's Association was in consternation at first and came out with the statement that the opinions of Dr. Dinter were not those of the organization. And after another while of dicker, after endless streams of printers' ink had been poured out on the pro and con of the matter, after almost every paper in the German Empire, in Austria, Switzerland, and everywhere else where German is spoken, had discussed the case, Dr. Dinter resigned. The organization gave him his leave with a very flattering letter, and permitted him to draw his salary until the first of April next year, the time when his contract would have expired.

The first impression of many was that the entire matter was a frame-up between Dr. Vollmöller, Mr. Reinhardt, and Dr. Dinter. There are quite many who even now believe that to be the case. No one thought that the matter would raise the dust it did raise, and many considered it merely in the light of an advertisement, which had gone wrong. That now seems to have been the wrong impression, for Dr. Dinter shows up to be a thorough anti-Semite. He has proclaimed his intention to lecture about the Jews during the coming winter.

In the meantime the Dinter case began to get tireless for the newspapers, and the magazines took it up. It is still filling columns there. However, Dr. Vollmöller—whatever his part in that affair may have been—has sprung a new sensation on the unsuspecting public. A long time ago he ruled his intention of producing "The Miracle" before the Pope. As that is impossible, he conceived the plan of trying to get the Vatican interested in the film of his play. He managed to get that into the papers, as you see by the inclosed, taken from the *Germania*, one of the leading Catholic papers of Germany.

You see that the Catholic press of Germany was not opposed to "The Miracle," although some Catholics were.

Well, the possibility of getting the film before the Pope was discussed at length in the German papers. Another press agent victory for Mr. Vollmöller.

Then came the trip to Italy. "The Miracle" was to be played before highly religious audiences, excitable and high strung men and women, to whom their faith is more than their daily bread. The reception "The Miracle" would find in Italy was to say the least uncertain. So Mr. Vollmöller managed to get the news into the German papers that he and his wife, Maria Carmel, who plays the part of the Madonna in "The Miracle," had been received in audience by the Holy Father, and that the Pope had shown himself to be "well informed" on "The Miracle." This was promptly denied by part of the German press, whereupon Dr. Vollmöller sent another dispatch to the Berliner *Tagblatt*, the same paper which had brought the first news of his reception by the Pope, giving the day and time of this alleged reception. Then the other papers showed that either Dr. Vollmöller had simply been with hundreds of other pilgrims, receiving the blessing of the Pope like thousands and thousands do every month and every year, or that he had not been to see the Pope at all.

This affair has been discussed in the papers almost as much as the assassination of the Archduke Franz Ferdinand and the Duchess Sophie at Sarajevo. It has created a sensation. And Dr. Vollmöller has not as yet contradicted the statements that the entire report of his so-called "reception" by the Pope has been a fake from A to Z. In consideration of the fact, that the *Kölnische Volkszeitung*, which is the

leading Catholic paper of Germany, has its information direct from Rome, he cannot very well contradict the statements coming from the Vatican.

Mr. Vollmöller is a very shrewd business man, and his wife seems to be just as much of a press agent as he himself is. I am nothing but a newspaper man who reports things as they happen, and who takes an interest in things that do happen.

A. B.

GABRIELLE DORZIAT

Talented French Actress Coming Here to Be Leading Lady for William Faversham

William Faversham has engaged Gabrielle Dorziat, the talented French actress, as was announced at some time ago, to play opposite him in the American version of "L'Espervier," which is known as "The Hawk." Miss Dorziat has been playing the role which she is to act here, in French, at the Théâtre Renaissance in Paris. She speaks English quite well, having played on the London stage for three seasons. "The Hawk" will be produced in September at the Shubert Theater. Julie Opp—Mrs. William Faversham—who was reported to have been very ill some time ago, is now quite recovered.

NEW MAYO PLAY

"I Didn't Want to Do It" to Be Produced by Charles Frohman in October

Charles Frohman has just accepted a new farce written by Margaret Mayo, author of "Poly of the Circus," "Baby Mine," "Twin Beds," and other plays. This piece, which is entitled "I Didn't Want to Do It," is in three acts, and recounts the strange experiences of an American music hall girl abroad. Mr. Frohman has agreed to make the production by the middle of October.

SUMMARY OF PERFORMANCES

The current plays in New York, Aug. 5, with dates of production and number of performances in the metropolis:

Cohan—"Potash and Perlmutter," Aug. 16, 1913, 410 times.

Comedy—"Kitty Mackay," Jan. 7, 243 times.

Hudson—"The Dummy," April 13, 181 times.

Longacre—"A Pair of Sixes," March 20, 137 times.

New Amsterdam—Ziegfeld's "Follies of 1914," June 1, 74 times.

Shubert—"The Third Party," Aug. 3, 2 times.

Thirty-ninth Street—"Too Many Cooks," Feb. 25, 153 times.

Winter Garden—Passing Show of 1914," June 10, 72 times.

Apartment 12-B, which was produced at *Majestic* Theater on July 20, closed on Aug. 1 after 16 performances.

CORINNE CANTWELL FOR DETROIT

Corinne Cantwell, late leading woman of the Bijou Theater Stock company, Fall River, has been engaged by Frank Drew as leading woman for the Avenue Theater Stock company at Detroit, opening on Aug. 23 in "Under Two Flags."

BOSTON NOTES

Bartholomae's New Musical Comedy "Model Maid" to Open at Majestic Aug. 31

Boston, Aug. 4 (Special).—The engagement of Edmund Bruce and "The Master Mind," in which he played with the stock company at the Majestic last week, proved exceedingly popular, and Mr. Bruce remains another week, the bill being changed to "The Lion and the Mouse." Francine Larrimore, who gave much pleasure last week in "The Master Mind," also remains. Next week Mr. Leaky's company will be headed by Nancy O'Neil in "Camille."

The Coburn Players began their annual engagement at Harvard last night. There will be one performance each of "Jeane d'Arc," "The Merry Wives of Windsor," "Hamlet," and "As You Like It."

On Saturday night (Aug. 8) the Plymouth people with a return engagement of "Under Cover," with a new company, that will afterward tour the Middle West, headed by Rockcliffe Fellows. The receipts for both performances of Saturday will go to the Salem Relief Fund, and on that day Governor Walsh will attend. In the company will be Josephine Park, Edwin Wolfe, Clara Minchhoff, Robert Shaw, Jane Haven, Ralph Morehouse, Wanda Carizzo, and Dorothy Hayes.

A new musical comedy will begin its career at the Majestic Aug. 24. It is "The Model Maid." The producer, Philip Bartholomae, announces that the cast will include Alice Hopman, Florence Mackie, Anna Wheaton, Nettie Black, Ray Baldwin, Claiborne Foster, Joseph Lertora, Donald MacDonald, Allen Kearns, John Boyle, Charles Murray, Frank Parker, and John E. Wheeler. There will be a tryout in Providence.

There are hints that Eleanor Gordon and William Meirhoe, who are playing "Patry" a second week at Keith's, are again to head a stock company in Boston.

Rainer's Hunt Pictures continue at the Shubert.

WORCESTER

At the Grand the Poll Stock co. was seen in "All-of-a-Sudden Peggy."

Lincoln Park: Summer amusements with change of musical comedies each week are popular. When weather has permitted business has been very good.

At Poll's Elm Street Theater six acts of vaudeville and six pictures changed Monday and Thursday. Doing the business of the town. This week Poll's Elm Street is having "Mid Summer Vaudeville Carnival," showing ten acts and six pictures.

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of Archer and Ingersoll are visiting Manager Whitbeck of Poli's and Mrs. Whitbeck. Archer goes with "Bringing 'In Father" and Miss Ingersoll with "When Dreams Come True."

Announcement is made through the Panger and Jordan agency that they have just leased to Charles Hopkins the American and Canadian rights of Harold Chanin's three-act play, "The Marriage of Columbine," which scored so heavily in London last season and which will be seen here in New York in the Fall.

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CHICAGO NOTES

Grand Opera at Park—The Court to Open Soon with "Pair of Sixes"—Coming Attractions

Chicago, Aug. 4 (Special).—Devotees of grand opera are being royally entertained at the Park by members of the Chicago Grand Opera Company, supported by the Chicago Symphony Orchestra, led by Carlo Nicolai. Among the singers one finds such familiar names as Madame Ottilie Kala, Leonid Samoilov, Louis Le Baron, Louis Mason, Ivy Scott, Beatrice Palmer, Francesco Daddi, William Schuster, Louis Krider, Louis D'Angelo all principals, in the cast. "The Secret of Susanna" and "The Barber of Seville" were the offerings for opening week, which were largely attended.

The company, now grandly established at the La Salle Theater, continues to hold the public fancy in spite of scorching weather, and other drawbacks usually experienced at this season.

Ruth Chatterton is sharing honors with her new leading man, Charles Waldron, in "Daddy Long Legs," which has had a long and prosperous run, and yet no end in sight.

"The Whirl of the World," in spite of the fact that our genial townsmen, Manager Harry Hildman, has been busy in business in connection with a fair of George M. Cohan's Grand Opera House, took good care of itself and ran merrily on properly chartered just as though Harry J. Hildman occupied his usual point of vantage near the front door nodding and smiling in the hosts of people who nightly swarmed the theater.

"The Court to Open" follows its merry course at the Garrick, where not even threatened lawsuits, irate authors, arm managers, or any other little thing is able to interrupt its prosperous success. Percy O'Neil, nightly adding scores of new admirers to her already generous sized wreath of laurel.

The Court Theater is to open shortly, marking the first reopening of the season in the Loop with Edward Peple's "Pair of Sixes." The cast includes Frank McIntire, Sam B. Hardy, Noble King, One Waldron, and many others. Other attractions scheduled to appear in this city shortly are "Potash and Perimeter" with Barney Bernard and Alexander Carr, "Joseph and His Brothers" with Harrison Gray James O'Neil, and Katherine MacLeod, "Under Cover" with Henry B. Warner and Isabel Irving, "One Girl in a Million" with Felix Adler, "The Yellow Ticket" with Florence Reed, Paul McAllister, and Warner Oland, "Too Many Cooks" at the Princeton Theater, and a new play, with Ralph Moss featured, at the Blackstone.

GEORGE L. COX.

CINCINNATI

Managerial Changes—New Plays to Be Tried Out in Cincinnati

Two managerial changes are announced for Cincinnati theaters for next season. George L. Fish, who was the manager of the Empress, the bid and C. Jones, has resigned to take up the management of the Empress in Los Angeles, Cal. His successor has not yet been announced.

A deal has recently been closed between McMahon and Jackson, owners of the Olympic Theater and the Empress, and the Progressive Burlesque Circuit, and Secretary and Treasurer Barton of the Progressives, whereby McMahon and Jackson will no longer be the managers of the Olympic or connected in any way with the burlesque game. This means that the Progressive Burlesque Circuit, the interests of McMahon and Jackson and taken over their lease of the theater, for which it is rumored that \$30,000 was paid. Thomas McCreedy, a burlesque manager of Baltimore, will be in charge of the Olympic when it opens the latter part of August.

Ther's Band began its second week's engagement at the Zoo July 28. His first week's business was the largest of the season at that resort.

One of the best summer bills of the season was seen at Keith's week of July 28.

Business continues big at all the outdoor amusement places and parks. Good vaudeville is seen at Chester and Coney Island, and at the Lagoon the motordrome draws big crowds. This is one of the best summer seasons Cincinnati parks managers have had for some years.

Feature films and good picture shows are keeping all the downtown theaters open until the regular dramatic season begins.

Cincinnati is to be one of the dog towns for the coming season's new productions. Jack Little's new play, "When the Angelus is Ringing," will be tried out here early in the season about the middle of September, after which week the play is scheduled for a run in Chicago.

PITTSBURGH

Annette Kellerman in "Neptune's Daughter" ended a two months' engagement at the Nixon Saturday night, Aug. 1. "The Christian" in photograph began an engagement at the Nixon Tuesday night, Aug. 4.

Irene Oehler made her appearance as leading woman again with the Davis Players at the Grand in "The Attack," and was given an overwhelming reception. Miss Oehler and Edward Lynch did splendid work in the leading roles, and various members of the co. gave able support. "Are You a Mason?" followed.

"Hawatha" will continue at Square Run into August, and open-air vaudeville is retaining its success at the Motordrome with a change of bill weekly.

Ben Greet and his Woodland Players presented "A Midsummer Night's Dream" on the Schooley Lawn Wednesday evening to a very large audience. Ben Greet was seen as Bottom, and was supported by a prize-winning cast. The Pittsburgh Festival Orchestra (Carl Bernthaler, conductor) rendered Mendelssohn's incidental music.

DAN J. FACKNER.

JERSEY CITY

After five years of vaudeville and moving pictures, Keith's handsome theater here went back to its first love, straight vaudeville, with a full orchestra, and all the proper surroundings. Business has been capacity since July 27, when

the change took place. The theater has always been kept clean and neat, and it presents a fine appearance. The bill July 27-28 consisted of Hardeen, the clever handstand artist; Jeanette and Lee, German women from West Point, the Balkans, Mott and Maxwell, and Tom Williams and co. July 29-Aug. 1 were Leon's Dues, Joe Lintan, Miss Gilbert and her dancing girls and Collier, Mosher, Hayes and Mosher, and Dennis and Ryan.

Frank Peary was a riot at the Log Cabin and Jersey Airplane July 27-28, where the business was good. Others on the bill were William O'Leary and his five shamrock girls, the Musical Micks, Paddy Donoghue.

At the Hudson Airplane Charles J. Kelly's stock co. continues to do business. "Woman Against Woman" was put on July 27-28, and the excellent co. did justice to the good old play. "The Follies" July 30-Aug. 1, with Charles Kelly in the same part, was a genuine treat. Mr. Kelly and his associates scored heavily.

"Ready Money" at the Hudson Theater, Union Hill, July 27-Aug. 1 drew capacity houses. The entire co. gave one of the best weeks of the season. Bonnie Jackson, William J. Sullivan were at their best. "The Yellow Ticket" Aug. 2-3.

WALTER C. SMITH.

PORTLAND

Prosperity Returns to Portland Theatricals—Fine Season Expected

Progressive improvement in the theatrical business in Portland is being registered at the beginning of all the seasons. Theaters are in the best season in many years. The tide in the tide is pronounced at both the Empress and Pantages, whose summer monopoly of offerings other than motion pictures is not enough to account for the growing prosperity. The current optimism is indicated by the approach toward completion of six new houses, with an aggregate seating capacity of 8,000.

William Lamp's "One Flight Up" headed a very satisfactory bill at the Empress the week of July 19.

At the Odeon late and the comedy sketch, "The Schoolmaster," evoked great laughter among the audiences at Pantages.

The Oaks Amusement Park is enjoying the most prosperous season in its history. Toward this result a lawless summer has helped considerably. The "Fog-Curtain" miniature Circus proved so successful, drawing attraction during the week of July 19 that it was retained for the following week.

A return week of William Farnum in "The Spotters," at the Broadway Hotel, demonstrated as did Annette Kellerman the week before that two weeks is not so long a time in Portland for a first-class film. "The Eagle's Mate," at the People's, turned them away every night of the week. At the Columbia "The Million Dollar Mystery" is proving a house-packing attraction.

"Creation," photoplay, is straining the capacity of the Morrison Hotel at both daily performances.

The Portland Evening Telegram, whose treatment of theatrical news and criticism has been exceptionally capable, is now the property of John S. and R. Wheeler, lumbermen, and John F. Carroll, for eight years the editor and manager. The Telegram was formerly owned by the Oregonian.

JOHN F. LOGAN.

SAN FRANCISCO

Princess Theater Sold to S. Morton Cohn, of Rees Circuit—Stock Companies Close

August 2 will bring to a close the engagement of the All-Star Players at the Columbia Theater. For the farewell week "Fine Feathers" was continued.

The engagement of Beale Harrisale and Thurston Hall at the Palace, the terminating on Aug. 2, Monday Mary Ann was the bill.

The Court is attracting good houses with the Rainey African Pictures, while the Galaxy is still running big with "Cabrera."

The Princess Theater was sold to S. Morton Cohn, of Portland, Ore., as one of the stockholders in the Rees Circuit; \$100,000 was the price. Montezuma is the next play at Carmel by the Sea.

Will Walling, who was once a star of the Alcazar some time ago, bought a butcher shop in Napa, an interior town, and has taken up the butcher business for a living.

Marcus Low's vaudeville is advertised on the billboards.

The Orpheum is still giving big bills to full houses. Last week's included Trisie Prizanna, who made a great hit; Prince Lai Mon Kim, Chrysall Hines, and the Serbicks.

The Empress has advertised its willingness to run photos of all candidates for office free of charge. The bill for last week consisted of the Eleven Kincaid Kollins as the headliner.

Pantages offered Fletcher and Ayres, Little Hip and Napoleon, while the Alpha Troupe closed the bill.

A. T. BARNETT.

SCRANTON

Scranton Men to Build New Theater at Danville, Pa.

"The Lost Trail" was the attraction at the Poll week of July 27 to excellent business. Walter Richardson as Bud Larrabee was very convincing, and Gertrude Fowler as Edith Faulkner gave a fine interpretation of the part, both receiving numerous curtain calls. Minnie Williams as Ouray Hackett (her first appearance with the co.) made a very favorable impression. All the other parts were well sustained. The staging and scenery were very good.

The Scranton Amusement Company, composed of Scranton capitalists, have purchased the Vincent Block property at Danville, Pa., where they will build a modern theater. The price paid for the property was \$10,000. The present structure will be razed and an entirely new building erected.

Beginning July 31, the Lyceum will be dark for two weeks in order to give the house a thorough cleaning and redecorating, preparatory for the opening of the regular fall season, which will be about the middle of August. Manager Uly S. Hill, who, it is hoped, will remain in charge of the house, does not know what the opening bill will be. Among the attractions for the next season are "Potash and Perimeter," "The Yellow Ticket," "The Dummy," "Things That Count," "To-Day," and "Help Wanted."

C. B. DENMAN.

EDMONTON

Pantages Theater: While "The Night Hawks," with Rex Adams and Ethel Adams in the principal roles, had the chief place on the bill the week of July 20, the playing by Rosella and Rosella, character musicians, won the most ap-

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at the Detroit Opera House for another week. The summer engagement of the Binger Theater co. will give way next week at the Gaiety Theater to Lew Kelly and the Bohman Show. Miles Theater programme July 27-Aug. 2 included Picchiani Trouse and Del Vecchio-Cham and co. ELLY A. MASON.

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VANCOUVER

Curt to Book Avenue Theater—Prosperity Rules at Pantages

John Curt and his associates announce that they have secured control of the Avenue Theater, in so far as bookings are concerned, and will hereafter give Vancouver the very best of the road attractions. We are waiting and are hopeful. Curt Bates Post, in "Omar, the Tent-maker," is their first start and augurs well. Lawrence D'O'Leary has arrived, and has begun rehearsals with the Del S. Lawrence co. His opera in "The Earl of Pavantur" Aug. 5. Mr. Lawrence and his associates co. give us "Stop Thief" July 12-13. The play, the acting, and the production were up to the high standard established by the Lawrence co. when it took possession of the Empress Theater a little over a year ago. D. S. Lawrence was immensely successful. Marcus Low has at last realized his ambition, and henceforth the present Orpheum will bear his name and his brand of vaudeville will be shown. Alex. Pantages goes merrily onward, giving Vancouver vaudeville patrons the best to be had, and does not complain of hard times. His business had been very bad here and, in fact, all over the circuit. Jessie Shirley and Julie Rine divided honors week of July 20-21.

MINNIE M. RUSSELL.

ALBANY

For the twelfth week of the Summer engagement of the Comstock Players at Harmanus Bleecker Hall "The Girl in the Taxi" proved one of the most entertaining productions presented by this very capable stock co. Miss Fay Hunter and Frank M. Thomas gave marked evidence of their versatility, and surprised their friends by the display of their musical ability in song and dance numbers, which were charmingly done. Mary Gray, who joined the co. this week, added much to the production by her vocal talents. Others who were cast in the cast were Ben Johnson, Gladys Wilcox, Ruth Chester, and Clay Clement. The numerous musical features were interpreted by Stage Manager W. H. Gilmore, to whom much credit is due for the success of the production. Full capacity audiences prevailed the entire week. "Ready Money" Aug. 2. At Proctor's Grand Hurt Shaffer and co. Thelma Duo, Hollando Brothers, Leonard and Arnold were the leading acts which attracted large crowds week of July 27-Aug. 1. The Three Morris Sisters, Miss Hardie Langton, and King Brothers, offered strong drawing cards at the Electric Park Theater. Townsend Walsh, who recently returned from abroad, is in town to visit the home folk. George Evans's Minstrels, booked at the Empire Aug. 2, have been canceled owing to the illness of Mr. Evans.

DENVER

An extraordinarily good piece of character acting was the play of Charles Dow Clark in "The Lottery Man" at the Gardens July 20-Aug. 1. "The Blindness of Virtue" was well done by the Glasgow Players at Lakeside July 27-Aug. 1. Thomas Swift was seen as the youth, and Irene Kennedy as the girl. Eva Lang in "Her Great Match" was greeted by large houses at the Denham last week. Aug. 2-3. "Her Husband's Wife." The Tabor's attraction was "The Bell Boy" a musical piece that gave the co. and chorus good opportunities. This week, "A Stubbler Cinderella." The Plaza has abandoned the weekly bill of films for three changes. Mary Pickford in pictures at the Princess every Thursday. These theaters, together with the United States, Isis, Iris, Columbia, and Paris, are doing a fair business for mid-summer. The Broadway showed the Arctic Hunt films last week. Annette Kellerman pictures Aug. 10.

FREDERICK D. ANDERSON.

ST. JOHN, N. B.

Mack's Musical Revue and Vanderville opened a successful Summer engagement July 20 at St. John Opera House and have been playing to very large houses in spite of two nights' street riots consequent upon a street railway strike. Ullie Ahrensstrom directs the co., while Chester Dana leads the orchestra. Performances are light and midsummer—but good. Entire changes of programmes weekly. Our six picture houses are all on the boom, despite the fine weather. K. C. TAPLEY.

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ST. PAUL

"Are You a Mason?" at the Shubert July 19-20, was followed by another large of rich ticket preparation. "Officer Sam" July 20-Aug. 1. Malcolm Fassett was Travers Gladwin; Earl Lee, Whitney Barnes; Duncan Penwarden, Alfred Wilson, and Guy Durrell was the policeman. Ethel von Waldron, Jessie Brink and Nina Davis lent charm to the feminine roles. "The Parish Priest" Aug. 2-3. "The Servant in the House" Aug. 9-10. Eva Prout, Irwin and Harrow, Dora Deane's Colored Contingent, Francis Murphy, Mr. and Mrs. David Barry and Lardo and Benjamin constituted the Empress bill. Charles Daly, a St. Paul boy, will be one of the comedians who will succeed Montgomery and Stone in "The Lady of the Slipper" during the coming season. His acts instead of five as formerly will constitute the Empress bill here beginning this week. Sam Neumann has set a number of smudge pots in different locations in his Aldome to keep mosquitoes away. The Grand will begin its third season of Eastern Wheel burlesque about Aug. 23. The Star will reopen with Progressive Wheel burlesque at about the same time.

JOSEPH J. PFISTER.

SEATTLE

At the Metropolitan "Broadway Jones" July 19-20 was presented by a capable co. before houses averaging good business. Neil McKinnon interpreted the title-role with skill and effect, while Audra Dun was seen to advantage as leading woman. In the cast were Nina Guilbert, Ethel Tucker, Michael Hooley, James Gay Usher, and others. "The Spoilers" in films, July 19-20 at the Moore. At the Empress and the Pantages vaudeville. At the Clevermore, Alhambra, Grand, Mission, and Columbia motion pictures. The Tiltum Potatoes, which closed July 19, gave general satisfaction.

CALGARY

The Sells-Photo Circus, under the management of Buffalo Bill, did very big business July 24-25. This organization has been greatly improved since its last visit. Pantages had an excellent bill July 19-20, headed by Mealo Moore's "Fair Co-Eds." The act is prettily staged and dressed, and has a capable cast. The motion picture theaters have been doing rather light business for the last two months largely owing to the hot weather and the oil excitement. Three of them—the Globe, the Iris, and the Majestic—have been turned into oil exchanges.

GEORGE FORBES.

ROCHESTER

Though no performances are being given week of July 17 at the Family, it is a busy place, with workers hard at work renovating it for the opening of the Fall season on Aug. 1. Resident Manager John H. W. Ferguson is also very busy arranging for his opening bill under the reserved seat plan, which takes the place of the continuous vaudeville plan. He went to Buffalo and Detroit to see the acts which he expects to book for next week. The headliner will be a spectacular dancing act. "All for a Kiss." The exciting adventures of "Mr. Barnes of New York," as displayed in the film production of the same name, was shown on the screen at the Gordon Theater for the last time July 24.

ROBERT HOGAN.

DEATHS

EDWARD M. CHILDS, treasurer of the Empress Theater at Portland, Ore., and formerly employed by the Sullivan and Cunningham theater interests at Seattle, was drowned on July 19, while boating on Columbia Slough, near Portland. He was twenty years old. ROBERT B. SWARTZ, for many years manager of the Collingwood Opera House, at Poughkeepsie, N. Y., died recently at his home in that city. During his regime he brought to Poughkeepsie all the famous theatrical stars of America and many from Europe. He is survived by two sons and one brother. Mrs. R. R. RINA, mother of Mrs. Cal Stewart, died on July 24, at her home at Roosevelt, L. I.

NEW THEATERS

A one-story theater structure to cost \$100,000 is to be erected at the corner of Westchester and Forest avenues, the Bronx. A two-story Broadway theater, with a seating capacity of 3,000, is to be erected at Yonkers, on property adjoining the City Club.

GOSSIP

Lyn Harding has secured the English rights of William Hurlbut's one-act comedy, "The Bride," which was produced at the Princess Theater last season. Frank Oakes Home is in St. Louis directing Pain's fireworks exhibition at the Summer home of Miss Ida Harris, at Fort Washington, L. I., for the benefit of St. Stephen's Church. He was assisted by Rich Lucas, basso, a pupil of Kilbansky.

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W. R. Lorraine, who has been recuperating at his home in Bridgeton, N. J., after an operation, has recovered sufficiently to return to Broadway.

Wadsworth Harris recently gave a complimentary dramatic recital at the Summer home of Miss Ida Harris, at Fort Washington, L. I., for the benefit of St. Stephen's Church. He was assisted by Rich Lucas, basso, a pupil of Kilbansky.

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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

CLARKE, Harry Corson, and Margaret Hale Owen: London, Eng. 3-Sept. 5.

COBURN Players: Cambridge, Mass. 3-5. Williamstown 6. Haver, N. H. 7. 8. Burlington, Vt. 10. 11. Lake Placid, N. Y. 12-14. Rochester 15. Bay View, Mich. 17-19. Ludington 20-22.

DADDY Long Legs (Henry Miller): Chgo. March 16—Indef.

DIMMY The Play Producing Co.: N.Y.C. April 13—Indef.

ELPHIN The (Harry I. Corti): Chgo. June 27—Indef.

EVERYMAN (Henry W. Navas): New London, Conn. Aug. 18.

GIRRET Ben Players: Lansing, Mich. 5. Charlotte 6. Hastings 7. Belding 8. Alma 10. Saginaw 11. Alpena 12. Mackinac 13. Charlevoix 14. Manistowic 15. Mackinaw 17. Grand Haven 18. South Haven 19.

GIRRET Ben Players: N.Y.C. 3-5.

GIRRET Ben Players: Savannah, Ga. 3. Stanberry 8-10. Albany 11. Princeton 11-12. Seymour, Ia. 11. Memphis, Mo. 12. Lancaster 13. Macon 14. Elmhurst 16. 17. Louisiana 18. Vandalia 19.

HIS COMES UP Smiling (A. H. Woods): N.Y.C. Aug. 6—Indef.

HIGH Cost of Living (A. H. Woods): N.Y.C. Aug. 10—Indef.

KITTY MacKay (Wm. Elliott): N.Y.C. Jan. 7—Indef.

OMAR the Tentmaker (Tully and Buckland): Portland, Ore. 2-8. Seattle, Wash. 9. Tacoma 17. Victoria, B. C. 18. Vancouver 20-22.

PAIR of Slaves (H. H. Frasse): N.Y.C. March 20—Indef.

PAIR of Slaves (H. H. Frasse): Chgo. Aug. 3—Indef.

PERI O' My Heart (Oliver Morosco): Chgo. June 22—Indef.

POLLY of the Circus (Weiss and Mosson): Halifax, N. S. 5-8. Truro 10. New Glasgow 11. 12. Sydney 13. 15. Amherst, N. B. 16. Machin 18. St. John 19-22.

POTASH and Perimeter (A. H. Woods): N.Y.C. Aug. 18. 19—Indef.

THIRD Party, The: N.Y.C. Aug. 3—Indef.

TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—Indef.

TRIPLE Tom's Cabin (Wm. Kibbel): Chicago 3-15. Indianapolis, Ind. 16-18. Dayton, O. 20-23.

UNDER Cover (Hewys and Co.): Atlantic City, N. J. Aug. 10-15. N.Y.C. 25—Indef.

WHAT Happened at 22 (John C. Fisher): Atlantic City, N. J. 17-22. N.Y.C. 24—Indef.

PERMANENT STOCK

ACADEMY Players: Charlotte, N. C.

ALBION Players: Providence, R. I.

ALCANTARA: San Francisco.

ALEXANDRIA: Alexandria, Va.

AMERICAN (H. B. Polack): Pittsburgh.

ANGELL (C. W. Lawford): Lancaster, O.

ARVINE Players: Orange, N. J.

AUDITORIUM: Perth Amboy, N. J.

AUDITORIUM (Thomas D. Soriero): Pittsburgh, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

BAILEY Mitchell: Seattle.

BAIRNBRIDGE: Minneapolis.

BARNETT: Zanesville, O.

BARROW-Howard Players: Lincoln, Neb.

BREWEY, Jack (J. D. Proud): Lawrence, Kan.

BISHOP: Oakland.

BLOD, Adèle: Toronto.

BONTELE Players: Detroit.

BONTELE Players: Toronto.

BOYLE (Fisher and Shee): Canton, O.

BROWN, Kirk (J. T. Macau): Allouez, Pa.

BURBANK (Oliver Morosco): Los Angeles.

BURNS Theater: Colorado Springs, Colo.

CALSMITH: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALSMITH (Calahan and Smith): Atlantic City, N. J.

CLARENCE: Forest, O.

COLONIAL: Cleveland.

COLONIAL Players: Norfolk, Va.

COLUMBIA: Frisco.

COLUMBIA (Metzger and Berger): Washington D. C.

COMSTOCK Players: Albany, N. Y.

CLARENCE: Wilmington, Del.

DAVIS Players: Pittsburgh.

DEHAM: Denver.

DORNER Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keene): Westbrook, Me.

DUCHESNE: Cleveland.

DWIGHT Players (Will W. Whelan): Phila., Pa.

ELITCH Garden: Denver.

EMPIRE: Montreal.

EMPIRE (Julius Kahn): St. Louis, Mo.

EMPIRE: Syracuse, N. Y.

EMPIRE: San Diego.

GLAGNON-Pollock: New Orleans.

GAYETY: Indianapolis.

GERMAN (Hans Loebel): St. Louis.

GERMAN (Ludwig Grels): Milwaukee.

GLANER, Vaughan, and Fay: Courtenay, Columbia.

GLEASON Players: Denver.

GREENELL: Waterloo, Ia.

GREENPOINT (Law Parker): St. Louis.

HALLACE Players: Woonsocket, R. I.

HARRINGTON, Beatrice: Denison, Tex.

HARVEY (Joel Friendkin): Rockford, Ill.

HASWELL, Percy: Toronto.

HOLDEN: Detroit.

HOLME: Canton, O.

HUDSON: Union Hill, N. J.

HUNTINGTON, Wright: St. Louis.

HUNTLEY: Savannah, Ga.

JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.

JANER, William: Players: Peabody, Va.

JEFFERSON (Julius Kahn): Portland, Me.

JUNEAU (D. W. Crombayer): Milwaukee.

KEITH: Toledo, O.

KELLEY, Jewell: Atlanta, Ga.

LAKE CHA: Casino: Dallas, Tex.

LANDERS: Springfield, Mo.

LAWRENCE, Del B.: Vancouver, B. C.

LEAVINE: Schenectady, N. Y.

LYON: Mobile, Ala.

LYTTEL-Vaughn: Troy, N. Y.

POLI: Washington, D. C.

PRINCERS: Tacoma.

REDMOND: Sacramento.

RILEY, Charles B.: Jersey City, N. J.

ROBERT and Dudley: Portland, Me.

HURK-Bshaw: Erie, Pa.

SAYPOLIS: Dayton.

SAVLES, Francis (David Bellman): Superior, Wis.

SERVORS, Mary: Cleveland.

SHANNON, Harry: Wapakoneta, O.

SHUBERT (C. A. Newton): Milwaukee, Wis.

SMILEY, Emily: Wildwood, N.

STANFORD Players (Maurice Stanford): Phila.

STANLEY: St. Louis.

SUBBANS: St. Louis.

SUMMERS, Hamilton, Ont.

TEMPLE Players (Clark Brown): Hamilton, Ont.

TURNER, Clara (W. F. Bar): Port Chester, N. Y.

VAN DYKE and Eaton (F. Mack): Los Angeles.

VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.

WALLACE, Chester: Ashbarn, O.

WORTH, Josephine: Players (Ryder Platt): Dubuque, Ia.

TRAVELING STOCK

ANGELL: Ogdensburg, N. Y. 3-5.

CONNOLLY, Jak. Players: Cushing, Okla. 3-8.

CONNELL, Price: Players: Washington, Ind. 3-5. Lebanon 10-15. Clinton 17-20.

DE VOSS, Flora, Co. (J. B. Borman): Redlands, Wis. 3-9. Hillsboro 10-15. Stevens Point 16-18. Lorain 20-21.

GREY Players: Redlands, Wis. 3-8.

HAYER, Lucy (Albert G. Bruce): Redfield, Ia. 3-8.

HUGHES, Harry: Players: Huntington, Neb. 2-4. Colorado 6-8. Wakefield 9-11.

LYNN, Jack: Bryantville, Mass. July 20-Aug. 22.

NICOL, Troy: McAlester, Okla.

RICHARDSON: Nevada, Mo. 2-8.

RIMMONS, Jack: Branda, Kan. 2-8.

OPERA AND MUSIC

DANCING, Duchaux (Messrs. Shubert): N.Y.C. Aug. 10.

MERTON, Owen: Yonkers, N. Y. 1—Indef.

PASSING Show of 1914 (Messrs. Shubert): N.Y.C. June 10—Indef.

WHIRL of the World (Messrs. Shubert): Chgo. May 31—Indef.

WHEELFIELD Follies of 1914 (Florence Ziegfeld): N.Y.C. June 1—Indef.

CIRCUS

BARNER, Al. G.: Travlers City, Mich. 5. Charlotte 6. Petoskey 7. Kalkaska 8. Cadillac 10. Mt. Pleasant 11. Durand 12. Ann Arbor 13. Wyandotte 14. Monroe 15.

HAGENBACK: Wallace: Pontiac, Mich. 5. Flint 6. Saginaw 7. Bay City 8.

RINGLING Brothers: Sioux Falls, S. D. 6. Cherokee, Ia. 8. Sioux City 9. Fremont, Neb. 8. Omaha 10. York 11. Grand Island 12. Hastings 13. Columbus 14. Norfolk 15.

HOBBS Bill's show: Chester, Ark. 5. Mountairburg 6. Drexel, Pa. 7.

TOMPKINS' Wild West: Belvidere, N. J. 8. Oxford Furnace 6. Hackensack 7. Chester 8.

MISCELLANEOUS

LAUDER, Harry: Christchurch, New Zealand, 9-17. Dunedin 18-31.

LUCY, T. Elmore: Redding, Mass. 8. Granger 7. Hillsboro 8. Princeton 12. 16. Middleton 11. Martinsburg 12. Pleasant Plain 13. Canton Point 15. 16. Lima Springs 17. Valley, Neb. 18. 19. Wise 19.

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VAUDEVILLE



Adelaide's Brilliant Dancing—Chick Sale's Hit—Edwards Davis's New Playlet



MISS EMMA FRANCIS,
Appearing in a New Act in Vaudeville, Assisted by a
Trio of Arabians.

IT'S quite difficult not to indulge in superlatives about the fascinating Adelaide in her dainty pirouettes with J. J. Hughes, although we have watched her dancing for six weeks. She's like a bizarre little French poster come true.

Adelaide's Charming Dancing

Her pantomimic dance of the previous week, "The Cat and the Canary," was exquisitely done with a real touch of pathos, but for some reason it was withdrawn in favor of her Pierrette creation. Adelaide is quite bewitching as she flutters about upon her toes while the poses—the way she uses her arms and hands—all combine to make her work unforgettable. Her dancing thrills as only something brilliant can thrill.

Sophie Tucker had some new songs. It took her some time to reach her audiences as we saw her on Tuesday. Little Adelaide had just fainted in the climax of her dance and had been carried from the stage. Miss Tucker was nervous. The audience, swept to the point of applause just as the dancer had collapsed, was unresponsive—stirred and excited.

Sophie Tucker's Songs

Miss Tucker started with "When the War Breaks Out in Mexico, I'm Going to Montreal." "I Can't Believe You Really Love Me" came second. Miss Tucker isn't really suited to anything so sapiently sentimental. "Then They'd Start the Victrola" went better, and was followed by "Why Did You Make Me Leave My Old Kentucky Home?" The vocalist gave several new numbers as encores. One of them is a weird sort of lyric, "Did You Ever Have the Broadway Blues?" which pleasantly mentions gin and morphine. This bit of syncopation isn't the thing and should be eliminated at once.

Miss Tucker "got over" vociferously.

Chick Sale gave us more laughs than we've had in weeks. His "Country School Entertainment" is one of the funniest things in the two-a-day.

Chick Sale's Laughing Hit

Mr. Sale looks quite unassuming as he appears to announce his entertainment of the good old golden rule days. He has the assistance of an organ, a desk, and a back drop representing a blackboard. Mr. Sale steps behind the organ and reappears a second later as the teacher. Portrayals of four pupils, a staid

member of the school board and the village's foremost musician follow in rapid succession. Quick costume changes and wigs are but a background for Mr. Sale. Without make-up, he puts real facial play and genuine characterization into the rural bits. They're really laughable—particularly the school trustee, who attempts a lecture on the dandyism.

Santley's Winning Turn

Of Joseph Santley and his delightful little song and dance offering, we have several times expressed comment. Mr. Santley is agreeable and ingratiating, and he has two able little assistants—Gladys Zell, who dances admirably, and Ruth Randall, whose personality becomes a vital factor in the act. It's the kind of personality that reaches over the footlights and gets you. Her hoop skirt dance, too, is a pretty little solo number.

And, speaking of aviation and aeroplane waltzes, none of them—although Miss Sawyer's creation is decidedly graceful—equal the Santley dance in suggestion of the speeding biplane with its tilted planes.

Joan Sawyer and Nigel Barrie danced with their usual effectiveness. They are now having a shutter spotlight thrown upon them during their "Movie Maxixe." Personally, we'd rather be able to see the dancers distinctly.

Toning down the volume of melody contributed by the Clef Club Orchestra might help a whole lot, too.



MISS BILLY ALLEN,
One of the Prettiest Exponents of the Modern Dance.



MISS CECILIA WRIGHT,
Charming Vocalist Now Visiting at Her Home in
England.

James T. Duffy and Mercedes Lofense once more presented their cunning little sentimental skit, "Springtime." The two have likable personalities, and the whole thing is cutely and brightly done.

Epigrams Succeed Blank Verse

Edwards Davis has turned from blank verse to satirical epigrams in his latest vaudeville offering, "One and One Make Three," presented at the New Brighton.

"The Woman of It" and "The Man of It" meet in a hotel parlor at Monte Carlo. He has asked her to be his wife, but the gambling table has wrecked his fortune and he begs to be released from his promises. That is the basis—for the Woman of It loves him, and he, too, is fascinated, although he doubts her. There is a duel of wits as she tries to beat down his resolution against marrying while he is almost penniless. Finally, she goes, in tears at his lack of faith in her, and he draws a revolver. Then he steps into a side room, a shot sounds, and she runs screaming back. But there is a happy ending, for he suddenly appears, quite unscathed.

"One and One Make Three"

The ending could be more forcefully constructed, but the repartee bristles with epigrams. They're as thick as strap-hangers in the Subway. She offers him a cigarette, suggesting "where there's a little smoke, there's some fire." Then she outlines a few of the advantages of matrimony, and asks, "What more does a wife want?" "I don't know," he replies, "but she will."

"If I should marry you, would you want me to go to war?" he queries in timely fashion. "If we marry, you will," she responds neatly. As a final disillusioner, he remarks that, at marriage, "a husband discards his memories, a wife her expectations."

Of course, all this isn't quite Oscar Wilde or George Bernard Shawish, but it's all very nice and epigrammatic. In vaudeville they call this patter—when it's done "in one," with a park bench for a background—but when it invades a parlor setting it becomes smart repartee.

Mr. Davis reads his lines very effectively, indeed, while Miss Jule Power holds the interest with her lines, too. Her Kitty Gordonish gown—very spinally deck-lay-tay—makes that certain.

(Continued on page 18.)

THE WEEK IN REVIEW

(Continued from page 17.)

The Foye Score Again

Eddie Foy and the seven little Foyes added one new stunt during their week at the New Brighton. One of the boys and one of the girls did a little dancing specialty—a whirlwind tango—that caught the house. Maybe Foy and the Foyettes didn't score with the beachites!

Ed Morton vocally warned us that "it's one thing to place a ring upon a girl's finger, another to take it off." Then he gave his ideas of synopsizing Shakespeare and traced the tango back to the Czar in "Oh, Oh, You Roman Holiday," a weird sort of lyric showing a Tin Pan Alley conception of the Bacchanalian revels. Mr. Morton finished off with "I Want to Go Back to the Farm." In artistic depth of characterizing a melody, Mr. Morton is as subtle as an illustrated song vocalist.

A La Eva Tanguay

Maurice Wood was at the Victoria. She leaves no doubt about it. A long time ago Miss Wood discovered that she could imitate Eva Tanguay with some effect, and she has apparently molded herself after her cyclonic idol ever since. She's as volcanic as she knows how.

First, Miss Wood bursts upon her audience as the futurist chorus girl. Her costumes and wig are colorful. To compare it to a rainbow is mild—and futile. The effect is more like a general conflagration in a fireworks factory.

Then she returns to do "The Widow," attired in black with a very revealing slash in her gown. Then she discards the mourning and—in negligee—shows how a costume can be created out of a piano cover.

After that Miss Wood does imitations. Eva? Of course. Lauder? Naturally. Eddie Foy? Yes, in deed!

George N. Brown and Peter Golden, champion walkers, appeared on treadmill machines in walking matches, dialing showing the record of each contestant.

Historically, this is almost as compelling and moving as the artistry recently displayed by the Australian wood choppers.

Winona Winter Pleases

Winona Winter scored the artistic hit of the Victoria bill, thanks to her Swedish servant girl and ventriloquistic numbers. Miss Winter, too, sang of Rosie and her clothy, honey and— But we digress!

Houdini was sewed up in a bag, imprisoned in a box and dropped into a tank of water, escaping within two minutes.

It was the spectacular showman's last week at the Victoria.

FARMER JAMES SMITH.

WIN LONDON HIT

Cecil Lean and His Wife, Cleo Mayfield, Tried Out at Victoria Palace

Cecil Lean and his wife, Cleo Mayfield, who returned on the *Veterland* last Wednesday from a tour of England and the Continent with M. S. Bentham, tried out at the Victoria Palace in London for two days before sailing.

The Leans scored a decided hit, and but for their plans of returning could have remained in the English varieties for some time to come.

LEAVING ENGLISH "RED HEADS"

George Austin Moore and his wife, Cordelia Haager, are leaving the cast of the English production of "The Red Heads," and will shortly return to this country.

Evans and Wilson have been selected to succeed Mr. Moore and Miss Haager. They will sail for England within the week.

BASIL LYNN RETURNS

Basil Lynn returned last week from England and will shortly reopen in B. A. Rolfe's production, "The Bride Shop."

His brother, Ralph Lynn, will remain in England a few weeks longer before returning to again appear in "The Purple Lady."

LILLIAN DOHERTY AS SINGLE

Lillian Doherty, of the Doherty Sisters, is going to do a single act in England. Miss Doherty will sail in a few days.

COMING HEADLINERS

Week of Aug. 10.—Palace, Joan Sawyer, Adelaide and Hughes; Victoria, Stella Mayhew, Belle Blanche, Belle Claire Brothers; New Brighton, Ethel Barrymore and company, Hal Forde, May Wirth and company, Florence Tempest and company, Jarro; Brighton Beach Music Hall, Will Oakland and company, Darrell and Conway, Nonette; Henderson's, Sophie Tucker, Ryan and Lee; Rockaway, Nat Willis, Diamond and Brennan, "The Bride Shop."

Week of Aug. 17.—Victoria, Belle Claire Brothers, Dolce Sisters; New Brighton, Lambert and Ball, Bert Melrose; Brighton Beach Music Hall, Melville and Higgins, Avon Four; Henderson's, Mercedes, Billy McDermott; Rockaway, Jack Wilson and Franklyn Bates, Eddie Foy and family.



EMILY DARRELL AND CHARLIE CONWAY.

Vaudeville Favorites in a Novelty Blackface Comedy Act.

M. S. BENTHAM BRINGS BACK MANY NOTABLE CONTRACTS

Florence Smithson, Fred Emney, Charles Hawtrey, Lily Lena, and Daisy Wood for American Vaudeville

M. S. Bentham, the artists' representative, returned last Wednesday on the *Veterland*, after a two months' tour of England and the Continent, including two weeks in London, tours of Ireland and Holland, including the Hague and Amsterdam, as well as stops at Berlin, Paris, Vienna, Dresden, Leornau, Geneva, Interlaken, Frankfurt and Munich.

Mr. Bentham brought back a number of strikingly important contracts. One of the most notable deals in which he is interested is the scheme to present burlesque in England.

The circuit has been formed under the name of the British-American Burlesque Company and the officers include Jules Hurlig and M. S. Bentham. The first season of thirty weeks will begin on Jan. 4.

In Paris Mr. Bentham completed arrangements, on behalf of a rich American now residing there, to present vaudeville at the Empire Theater, which will be completely reconstructed before it opens as a variety house. When rebuilt the theater will seat 3,500 and the prices will be strikingly moderate for a Continental house. The upper gallery will be 50 centimes (10 cents), while the best box seats will cost 6 francs (\$1.20). Vaudeville acts will go from London to Paris.

One of Mr. Bentham's most important contracts calls for the appearance of Fred

Emney, the well-known English comedian, in this country early next season. Mr. Emney will be seen in his famous creation, "A Sister to Assist 'Er."

Mr. Bentham has a contract with Charles Hawtrey to appear in American vaudeville next Spring in his successful playlet, "The Complaint Angler," written by Arthur Scott Craven and J. D. Beresford. Mr. Hawtrey will probably play all season in London in "Seven Keys to Baldpate" before coming to this country.

Madame Yoraka, well known in this country through productions of the French Dramatic Society, is under contract with Mr. Bentham to appear in vaudeville during the coming season.

Florence Smithson, the popular English prima donna, is coming over for the two-day. She originated the foremost roles in "Arcadia," "The Dairymaids," "The Sleeping Beauty," "The Blue Moon," and "The Mousmé."

Other notable Bentham contracts for next season are with Lily Lena, Jean Aylwyn, who will appear in her Scotch playlet, "A Careless Lassie," Alfred Lester, the Sisters Reeve, sisters of Ada Reeve; Daisy Wood, and Bert Coote.

Mr. Bentham has also completed arrangements with Alfred Butt to bring over the Palace hit, "Marriage à la Mode," which will have an American cast for its season in this country.

CO-STARS AT PALACE

Hattie Williams and Richard Carle Open Vaudeville Season on Aug. 31

Hattie Williams and Richard Carle will enter vaudeville as co-stars on Aug. 31 at the Palace Theater, according to reports. Miss Williams and Mr. Carle will use Sir James Barrie's "A Slice of Life" as their vehicle. "A Slice of Life" was presented at the Empire with Ethel Barrymore, Jack Barrymore, and Miss Williams. Miss Williams and Mr. Carle's vaudeville tour will be directed by Alf. T. Wilton.

ALCO TRIO ON INTERSTATE

The Alco Trio have been routed over the Interstate Circuit by Messrs. Stoker and Bierbauer. The trio open at Champaign, Ill., on Dec. 28.

FRANKLYN ARDELL OPENS

Franklyn Ardell opens his vaudeville tour at Keith's in Philadelphia on Aug. 17.

"THE LAST TANGO"

Fletcher Norton, Maude Earle and Clara Palmer in Sensational Parisian Sketch

A sensational Parisian playlet with music, "The Last Tango," will shortly be presented by Arthur Hopkins, with Fletcher Norton, Maude Earle, and Clara Palmer in the featured roles.

"The Last Tango" is the work of Miss Earle and is said to possess a novel climax with a decided thrill.

SALE MOTORING TO CHICAGO

Chick Sale, following his successful vaudeville engagement at the Palace Theater last week, started on a motor trip to Chicago with his wife, known professionally as Marie Bishop.

Mr. Sale motored East from Chicago a few weeks ago. He opens on Monday at Grand Rapids Park.

Mary Moran, an American comedienne, has just completed a long tour of the L. T. V. time.

GENEE COMING OVER

Danceuse at Palace in October—"Eddie" Darling Returns from Europe

Edward V. Darling, general booking manager of the United Booking Office, returned on the *Veterland* last Wednesday after an extended tour of England and the Continent in quest of material for American vaudeville.

One of Mr. Darling's important announcements is the booking of Adeline Genée, the danceuse, who will play a limited engagement in the United houses, opening at the Palace during the latter part of October. "The Edge of the World," a spectacular effect which scored at the Empire in London recently, will be brought over for the Keith theaters, opening in September for twenty weeks.

This is a hyper-futuristic color act from the Royal Opera House, Dresden. It seeks to prove that colors have souls and temperament, and is said to have a weird and wonderful effect on the spectators. Arthur Prince, the ventriloquist, signed with Mr. Darling for a Keith tour, opening at the Colonial in January. Rosie Lloyd, youngest of the famous Lloyd Family, and Georgie Wood, the Master Gabriel of Europe, were also signed.

Miss Janis also signed an agreement to appear at the Palace before returning to London after her coming tour in this country.

MISS WRIGHT BACK HOME

See Two Championship Fights, Visits Birthplace, and Gets Interviewed—Strenuous Vacation

Miss Cecilia Wright has been visiting in Blackpool, Lancashire, England, her birthplace, after two weeks in Paris. Miss Wright saw the Grand Prix and the Johnson-Moran fight. She says she was "awfully disappointed." Miss Wright returned to London in time to catch the Welsh, Hitchie fight. That was "a good fight," says Miss Wright, "but I did want to see a real knock-out."

Meanwhile the pretty vocalist has found time to be interviewed by the "pressmen" at home. Here is a bit of published chat: "Asked if she liked the Americans, Miss Wright replied: 'How could one help liking people who have been so good to one? I like them for their cuteness and their breezy manner. There is no 'starch' about them, and they treat you properly if you do the same with them.'"

"Do you do not agree with Marie Lloyd, then?"

"I do not," was the reply. "I have found the Americans thoroughly polite wherever I have been—as hospitable and as kind as any one could wish. You must treat them fairly, that is all."

"If you behave yourself," she says, "they treat you with every courtesy, particularly the vaudeville managers." Incidentally, Miss Wright plans to return to American vaudeville in September.

DAZIE RETURNING

Dancer Due to Arrive on "Cedric" To-Day with Her Husband

Miss Dazie and her husband, Cornelius Fellowes, sailed on the *Cedric* from England on Thursday and are due to arrive to-day.

The dancer has not as yet announced her plans for the coming season, although she is bringing back a striking Parisian gown, "La Robe d'Apache." Miss Dazie had offers from revues in London and Paris.

LONG MOTOR TOUR

Fred V. Bowers Automobiling to Lake George and Berkshire Hills

Fred V. Bowers left Red Bank yesterday in his forty horse-power Mercedes for an extended motor tour.

Mr. Bowers will visit Lake George and the Berkshire Hills, touring New England before returning to open his season.

Mr. Bowers is booked for fifty weeks, opening on Sept. 1.

FORDE IN VARIETIES

Leading Man of "Adels" Opens at New Brighton on Monday

Hal Forde, last seen in the leading role of "Adels," is to enter vaudeville.

Mr. Forde was with "Adels" recently during its brief London run. He has been in the varieties in England at various times, but has been known only to Americans in musical comedy.

Mr. Forde opens at the New Brighton Theater on Monday.

DOROTHY HUNTER IN DANCES

Dorothy Hunter has temporarily retired from the stock and dramatic field to engage in society dancing at the Brawner, atop the Strand Theater.

Miss Hunter's partner is Jack McEnroe, a New York boy, and said to be one of the best dancers among the younger society folk.

FOR SECOND ORPHEUM TOUR

Weston and Clare have been booked by Stoker and Bierbauer for a second tour of the Orpheum time, opening at Winnipeg on Aug. 24. They completed an Orpheum tour about a month ago.

The Two Bobs have returned to England after an Australian tour. They opened at the Victoria Palace on July 27.

IN THE VAUDEVILLE SPOTLIGHT

AMBLADE, in a little interview on dancing, says: "We Americans haven't stamped out our art, as different nations do abroad. Take Russia, for instance, see what it has done for dancing. It took the old formal Italian ballet, which nobody would sit through now, and breathed into it the wild, savage spirit of the Tartars, and it has given us our Russian dancers, our Pavlovas, over whom we were wild last season. I think that dancing is in the ascendant. While we of this country are not creative in art, we take the forms and methods given us by the Old World and give them a new life and intensity. It is our zest and enthusiasm."

"NEIL KENTON has had a royal time in South Africa, and he had just set foot on his native shore when he was beset with other offers from abroad," says the London Era. "On the Hand his Scots comedy has been the vogue, and his pawky stories have been repeated at many a social gathering. Kenyon likes Africa, and Africa likes him."

FAM BARTON, on the Palace bill last week, was moved down from opening to closing the show after Monday. Barton

won plenty of laughs in his pantomimic comedy bicycling skit.

WILL CANNY has a remarkable record as a motorist. Here are some of his feats:

He has driven a car 10,000 miles with a total repair bill of 30 cents.

He drove from Lake Tahoe, Cal., into Chicago without a puncture or a blow-out.

The Cressys have had many mishaps, but never a serious accident—to themselves, to members of the party, or to pedestrians.

In Nebraska a bridge broke down under them, landing them, safe and sound, in the river below. Four cowboys with lariats assisted them in regaining the banks of the river.

During a fog, following a eye-once, they crashed into a fallen tree, but escaped injury, and damaged their car only slightly.

Owing to the railroad strikes and inability to obtain new tires they rolled into Cork, Ireland, one night with three flat tires, but engines running perfectly.

For three hours they drove across a portion of Death Valley with the thermometer at 120 degrees; boiling away seven pailfuls of water in the radiator. They had to tear up strips of cloth and wrap the steering wheel, as the metal was so hot they could not touch it.

ON THE OTHER SIDE

English Variety News—Hits of Isabella D'Armond and Mary Elizabeth

LONDON, ENG. (Special).—When the new policy goes into effect at the Middlesex, late in August, instead of two shows nightly, there will be but one show in the evening and three matinees. Ned Weyburn will put on the shows, which, I understand, will consist of two revues—one Anglo-American, the other of the Continental order—with about three vaudeville turns completing the bill. Lou Hirsch will write the music.

Neila Webb went big at the Pavilion last week.

Mary Elizabeth is doing nicely on the V. T. C. tour.

That revue are far from dead is evidenced by the number of legitimate theaters going in for this kind of entertainment. The Ambassadors' Theater is the latest, and Sept. 14 is the date set for the opening of the revue "The Town." I understand Gertrude Vanderbilt will be a member of the company.

Hamlin and Mack are soon to be seen at the Middlesex.

Isabella d'Armond and Frank Carter have made a very favorable impression in their singing and dancing act. HOWARD.

PREPARES NEW SKETCH

Marietta Craig to Produce "The Chameleon," by Two Los Angeles Newspaper Women

Marietta Craig cloned in her successful playlet, "The Punch," in Chicago on July 25, heading a bill of ten acts at McVicker's. Miss Craig is preparing a new sketch, "The Chameleon," described as a daring modern one-act drama. "The Chameleon" was written by Marie Cue and Lella Grant, newspaper women of Los Angeles.

CROUCH AND WELSH SAILING

Ross Crouch and George Welsh, who recently completed an Orpheum tour, are sailing for England.

They are booked for the Moss Empire, opening the last week of the present month.

"A BUSINESS PROPOSAL" BOOKED

"A Business Proposal," formerly played by Jack Kennedy, is now being routed on the United time for the coming season with Chauncey Monroe. The sketch opened at Keith's in Jersey City on Monday.

VACATION IN ENGLAND

Miss Mae Forey Sailing Home—Will Return by Latter Part of October

Miss Mae Forey, who has been booking acts for Will Collins through M. S. Bentham, will probably sail within the week for a vacation visit to England.

Miss Forey will return by the latter part of October. Miss Forey came to America last winter with the reputation of being one of the best judges of acts in England or on the Continent. She has been very successful since she has been in New York, and she has made a great many friends who will wish her a most enjoyable vacation and a speedy return to these shores.

Incidentally it might be mentioned that the success of a number of American acts in London has been directly due to Miss Forey's coaching and advice.

FOR ORPHEUM TOUR

Olive Vail Booked—Will Later Be Seen in the Eastern Houses

Olive Vail arrived on Thursday of last week. She rejected an offer from a well-known firm of managers to appear in a musical piece that has had a very successful run abroad. Miss Vail has contracted with Martin Beck to tour the Orpheum Circuit, with a short season of the leading vaudeville theaters of the East to follow.

CAROLINE ELBERTS IN SKETCH

Caroline Elberts, for three seasons leading woman of the Mallet-Douglas Stock at Fall River, Mass., is playing in her own new comedy skit, "Hills," supported by Joseph Holland and Elizabeth Kilday. Recently Miss Elberts broke all records at the Academy of Music in Fall River during a return engagement.

"RUBE" DICKINSON MARRIED

Walter S. ("Rube") Dickinson and Laura Grant, of Atlanta, Ga., were married in Atlanta on Sunday, July 26. Mr. Dickinson incidentally established a brand new courtship record for the Georgia city. He was introduced to Miss Grant on the roof garden of the Atlanta Club on Saturday night. The marriage occurred at 9 o'clock the following evening.

LYSA GRAHAM AT BEACH

Lysa Graham, daughter of William Graham, president of the International Coffee Company, made her vaudeville debut in this vicinity at the Brighton Beach Music Hall on Monday.

NORA BAYES IMPROVING

Nora Bayes, seriously ill at Kinsington, is reported to be improving. Miss Bayes and her husband, Harry Clarke, expect to be able to return to America shortly.

GRACE LE MAR RESTING

Grace Le Mar will open her vaudeville season at the Victoria on Sept. 1. She is spending the summer at her home in Syracuse.

LEO CARRILLO IS ENGLISH HIT

Leo Carrillo opened at the King's Theater, Southampton, on July 30. Reports of his English debut say that he scored an unusual hit. Carrillo was booked by Miss Mae Forey for Will Collins through M. S. Bentham.

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USE
MEYERS

VAUDEVILLE DATES

ACT Beautiful: Orph., Minn. 9-15.

ALBAIN and Adair: Forest Park, St. Louis; East End Park, Memphis, 9-15.

ALBAIN, Keith's E.: Dominion, Ottawa, Can., 17-22.

ADA's Troupe: New Brighton, Brighton Beach, N. Y., 17-22.

ADOLPH and Hughes: Palace, N.Y.C., June 25—Indef.

ADRIAN and Lons: Palace, N.Y.C.

ADRIAN, Chas. Troupe: Grand Rapids Park, Grand Rapids, 17-22.

ALEXANDER and Scott: Winnipeg, Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.

ALEXANDER Brothers: Temple, Detroit; Grand Rapids Park, Grand Rapids, 17-22.

ALEXANDER, Edna: Orph., Harrisburg, 17-22.

AMERICAN Dancers: Six: Orph., Winnipeg, 10-15.

ANKON, Capt.: Grand Rapids Park, Grand Rapids, 17-22.

ARBUCKLE and Maclean: Temple, Detroit, 10-15.

ARCO Brothers: Maryland, Baltimore, 17-22.

ARIDATH, Fred J. Co.: New Brighton, Brighton Beach, N. Y., Orph., Harrisburg, 17-22.

ARIDATH, Franklyn, and Co.: Keith's, Phila., 17-22.

ARMANIS Five: Schermer Park, Montreal, 17-22.

ARNAUT Brothers: Orph., Montreal, 10-15; Dominion, Ottawa, 17-22.

ASORI, Mlle. Co.: Orph., Frisco, Orph., Oakland, 9-15.

AYON Four: Music Hall, Brighton Beach, N. Y., 17-22.

BARRETT, Ethel: New Brighton, Brighton Beach, N. Y., 10-15.

BARTIS, Lee: Orph., Minneapolis, 9-15.

BAXTER, Sydney, and Co.: Victoria, N.Y.C., 17-22.

BEAUFORT, The: Winnipeg, Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.

BEAUFORT, Is Only Skin Deep: Orph., Los Angeles, 17-22.

BELLECLAIRE Bros.: Keith's, Phila., Victoria, N.Y.C., 10-15; 17-22.

BELLES and Seville: Keith's, Phila., 17-22.

BENEDIX Players: Maj., Milwaukee, 10-15.

BENEDIX, Sam: Keith's, Boston, 17-22.

BERGEN, Alfred: Keith's, Wash., 17-22.

Bess and Bert: Winnipeg, Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.

BLOCKBOM and Burns: New Brighton, Brighton Beach, N. Y., 10-15.

BOHEMIA, Two: Schermer Park, Montreal, 17-22.

BOLAND and Holt: Winnipeg, Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.

BORRIS, Girls, Three: Schermer Park, Montreal, 10-15.

BOWMAN Brothers and Larn: Minneapolis, Keith's, Phila., 10-15.

BRENN, Harry: New Brighton, Brighton Beach, N. Y., 17-22.

BRICK, Fannie: Shea's, Toronto, 17-22.

BROWN and Hodge: Victoria, N.Y.C., 17-22.

BRUCE, Frits and Lucy: Maryland, Baltimore, 17-22.

BURKE, John and Mac: Orph., Los Angeles, 3-15.

BURKHART and White: Orph., Winnipeg, 10-15.

BURNS and Fulton: Orph., Oakland, Orph., Los Angeles, 9-15.

BURNS, Kilmer and Grady: East End Park, Memphis, 9-15.

CAMERON and O'Connor: Temple, Detroit, 17-22.

CARLIS Brothers: Winnipeg, Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.

CARRERA, Lane: Orph., Los Angeles, 3-15.

CARRON and Willard: Music Hall, Brighton Beach, N. Y., 17-22.

CAUPOLOCAN, Chief: Maj., Milwaukee, 17-22.

CHRYO: Keith's, Boston, 17-22.

CHUNG, Hwa Comedy: Four: East End Park, Memphis, 9-15.

CLARK Sisters and Sterling: New Brighton, Brighton Beach, N. Y., 17-22.

COLONIAL Quartette: Keith's, Boston, 17-22.

CONLIN, Ray: Orph., Los Angeles, 3-15.

CONNELLY, Jane, and Co.: Montreal, 10-15; Dominion, Ottawa, Can., 17-22.

CONROY and Models: Keith's, Boston, 10-15; Maryland, Baltimore, 17-22.

CONUL and Betty: Morrisson's, Rockaway, N. Y., 17-22.

CUMPER, Joe and Lew: Orph., Minneapolis, 9-15.

CORNETT, Sheppard and Dougan: Maj., Milwaukee, 17-22.

CORRELL and Gillette: Temple, Detroit, 17-22.

CORRADINI's Animals: Orph., Los Angeles, 3-15.

COURTNEY, Marie: Orph., Minneapolis, 9-15.

CRONIN, Morris, and Co.: Maj., Chicago, 17-22.

CHROES, Wellington, and Lois: Josephine, New York, Empire, London, Eng., June 1—Indef.

CUNNINGHAM and Marion: Keith's, Phila., 10-15.

CURTIS, Julia: Montreal, 10-15; Dominion, Ottawa, Can., 17-22.

DALL, Arnold, and Co.: Maj., Milwaukee, 17-22.

DALY, Vile: Orph., Frisco, 3-15.

DARREL and Conway: Music Hall, Brighton Beach, N. Y., 10-15.

D'ANGELES, Jefferson: Henderson's, Coney Island, N. Y., 17-22.

DE GARDONNE, Cadets: Music Hall, Brighton Beach, N. Y., 17-22.

DIAMOND and Brennan: Morrisson's, Rockaway, N. Y., 10-15; Keith's, Boston, 17-22.

DIAMOND and Delaware: Maryland, Baltimore, 17-22.

DOCKSTADER, Lew: Palace, N.Y.C., 17-22.

DOLAN, Sisters, Three: Victoria, N.Y.C., 17-22.

DUFFETT, Bruce, and Co.: Keith's, Phila., 17-22.

EDITH and E. Adair: Montreal, 10-15.

ELLEN, Orr and Joe Costa: Forest Park, St. Louis, 9-15.

ELLIS, Harry: Shea's, Buffalo, N. Y., Toronto, 10-15.

EL RAY Sisters: Maj., Milwaukee, 17-22.

ETHOLIA, Viva: Victoria, N.Y.C., 17-22.

EMPIRE Comedy Four: Forest Park, St. Louis, 9-15.

FRILLAS and Warren: New Brighton, Brighton Beach, N. Y., 17-22.

FINN and Finn: Orph., Winnipeg, 10-15.

FITZGERALD, Bert: Keith's, Boston, 10-15.

FLORE, Prince: New Brighton, Brighton Beach, N. Y., 17-22.

FORD and Hewitt: East End Park, Memphis, 9-15.

FORD, Bertie: Maj., Milwaukee, 17-22.

FORD, Hal: New Brighton, Brighton Beach, N. Y., 17-22.

FOY, Mable, and Family: Morrisson's, Rockaway, N. Y., 17-22.

FRANCIS, Mlle. E.: Maryland, Baltimore, 17-22.

FRIGANEA, Trille: Orph., Oakland, Orph., Los Angeles, 9-15.

FRISCHOTT, The: Henderson's, Coney Island, N. Y., 10-15.

GILLINGWATER, Claude: Maj., Chicago, 17-22.

GILL, from Milwaukee: Temple, Detroit, 17-22.

GIRL from the Farm: Victoria, N.Y.C., 17-22.

GIRLS, Mattie: Temple, Detroit; Grand Rapids Park, Grand Rapids, 17-22.

GOLDEN, Claude: Maj., Cuzco, 9-15.

GORMLEY and Caffery: Orph., Winnipeg, 10-15.

GRANT and Hox: Orph., Winnipeg, 10-15.

GRAMBS, The: East End Park, Memphis, 9-15.

GREGORY, Frank L. Troupe: Keith's, Phila., 10-15.

HALLAGAN and Ayres: Keith's, Boston, 17-22.

HAMILTON and Barnes: Orph., Jacksonville, 17-22.

HAVEL, O'Brien and Co.: Fountain Park, Louisville, 17-22.

HAYLAND and Thornton: Keith's, Phila., 10-15; Maryland, Baltimore, 17-22.

HAYES, Edward, and Co.: Orph., Frisco, 3-15.

HENRY, Fred: Shea's, Toronto; Grand Rapids Park, Grand Rapids, 10-15.

HERNE, Crystal: Orph., Oakland, 9-15.

HICKY, Ralph: Maj., Chicago, 17-22.

HICKY, Brothers, Three: Fountain Park, Louisville, 17-22.

HINES and Fox: Grand Rapids Park, Grand Rapids, 17-22.

HOLMAN, Harry: Orph., Harrisburg, 17-22.

HOUGHTON'S Boys and Girls: June: Maryland, Baltimore, 17-22.

HOUDINI, Harry: Victoria, N.Y.C., 17-22.

HOVEN, Van: Fountain Park, Louisville, 9-15.

HOWARD, Great: Forest Park, St. Louis, 9-15.

HUNTING, Lew and Mollie: Temple, Hamilton, Can., 17-22.

"IDEAL": Victoria, N.Y.C., 17-22.

ISHIKAWA, Japs: Grand Rapids Park, Grand Rapids, 17-22.

ISHIMOTO, Winnie: Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.

JACKSON, Joe: Victoria, N.Y.C., 3-15.

JARROW: New Brighton, Brighton Beach, N. Y., 10-15.

JARVIS and Harrison: Keith's, Phila., 17-22.

JEFFERSON, Joseph, and Co.: Maj., Milwaukee, 9-15.

JONES and Brivester: Temple, Detroit, 10-15.

JORDAN and Dougherty: Henderson's, Coney Island, N. Y., 10-15.

JULIE: Temple, Detroit, 17-22.

KARREN'S Dogs: Montreal, 10-15; Dominion, Ottawa, Can., 17-22.

KAJISAMA: Orph., Minneapolis, 9-15.

KALICH, Bertha, and Co.: Orph., Frisco, 30-Aug. 15.

KALFMAN Brothers: Keith's, Phila., 17-22.

KEATONS, Three: Music Hall, Brighton Beach, N. Y., 17-22.

KEMMERLY and Mohr: Shea's, Toronto, 17-22.

KIRK and Fomarty: Shea's, Toronto, 17-22.

KORNU, Fred: Orph., Frisco, 3-15.

KRAMER and Morton: Orph., Los Angeles, 17-22.

KRAMER and Moss: Shea's, Buffalo, 17-22.

KRONOLD, Hans: Maj., Milwaukee, 9-15.

LA CROIX, Paul: Fountain Park, Louisville, 9-15.

LAI MON KIM: Orph., Frisco, 17-22.

LAMBERT and Hall: New Brighton, Brighton Beach, N. Y., 17-22.

LANE and O'Donnell: Victoria, N.Y.C., 17-22.

LEITEL and Jeanette: Maj., Chicago, 17-22.

LEONARD, James, Co.: Fountain Park, Louisville, 17-22.

LES JUNGLES: Keith's, Boston, 17-22.

LE ROY, Lillian: Schermer Park, Montreal, 10-15.

LEWIS, Wharry: Quintette: Orph., Frisco, 9-15.

LIBONATI: Orph., Harrisburg, 17-22.

LIND, Homer, and Co.: Keith's, Boston, 10-15.

LINDSAY, Fred: New Brighton, Brighton Beach, N. Y., 17-22.

LYONS and Jasco: Morrisson's, Rockaway, N. Y., Keith's, Phila., 17-22.

MANG and Snyder: Music Hall, Brighton Beach, N. Y., 17-22.

MARGA, De La Haze: Maj., Chicago, 17-22.

MARLEY, Frank: Keith's, Phila., 17-22.

MARTIN and Fibrini: Forest Park, St. Louis, East End Park, Memphis, 9-15.

MARTY, Mame: Circus: Schermer Park, Montreal, 17-22.

MATTHEWS, Sharyne and Co.: Orph., Minneapolis, 9-15.

MAXINE Brothers and Bobby: Schermer Park, Montreal, 10-15.

MAXHEW and Taylor: Victoria, N.Y.C., 3-15.

MCULLOUGH, Carl: Keith's, Boston, 17-22.

MCODDS, Chas.: Orph., Minneapolis, 9-15.

MCMAHON: Diamond and Clemence: Maj., Milwaukee; Grand Rapids Park, Grand Rapids, 10-15.

MEERMAN'S Dogs: Temple, Detroit, 17-22.

MERTENSINGERS: Keith's, Phila., 17-22.

MELDY, Mable and Man: Orph., Oakland, Orph., Los Angeles, 9-15.

MELVILL, Bert: New Brighton, Brighton Beach, N. Y., 17-22.

MELVILLE and Higgins: Keith's, Boston, 10-15; Music Hall, Brighton Beach, N. Y., 17-22.

METROPOLITAN Minstrels: Maryland, Baltimore, 17-22.

METZGER, Five: Maj., Chicago, 17-22.

MILLER and Vincent: Orph., Harrisburg, 17-22.

MOORE, Wild Hunt: Palace, N.Y.C., 17-22.

MORRIS, Edna: Forest Park, St. Louis; East End Park, Memphis, 9-15.

MURPHY, Dorothy: Shea's, Buffalo, 17-22.

NANA: Forest Park, St. Louis, 9-15.

NALABO, Nat. Troupe: Norwalk, 3-15; Richmond, 9-15.

NIGHTINGALE, Harry: Brighton Beach, N. Y., 10-15.

NOVAK, Clifton: Keith's, Phila., 17-22.

OAKLAND, Will, Co.: Music Hall, Brighton Beach, N. Y., 17-22.

O'BRIEN, Havel, Co.: Victoria, N.Y.C., 17-22.

OLCOFF, Chas.: Keith's, Phila., Maryland, Baltimore, 17-22.

ORILL, Doc: Keith's, Boston, 17-22.

PALENNBERG'S Bears: Orph., Oakland, 3-15.

PARILLO and Frabito: Henderson's, Coney Island, N. Y., 10-15.

PATRICK, Angelo: Orph., Montreal, 17-22.

PIATOV and Glaser: Maj., Milwaukee, 17-22.

PRIMROSE Four: Maryland, Baltimore, 17-22.

RAYMOND and Bain: East End Park, Memphis, 9-15.

RAYMOND and Caverly: Keith's, Boston, 17-22.

REDHEADS: Shea's, Buffalo; Shea's, Toronto, 10-15.

REINER and Gore: Winnipeg, Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.

RELOW: Orph., Frisco, 3-15.

REX Comedy Circus: Keith's, Phila., 17-22.

RICK, Sally and Scott: New Brighton, Brighton Beach, N. Y., 17-22.

ROCHSTER, Claire: Victoria, N.Y.C.; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.

ROEDERS, Four: Temple, Detroit, 17-22.

ROSE, Great: Grand Rapids Park, Grand Rapids, 17-22.

ROSE, Lord and Pard: Orph., Harrisburg, 17-22.

RYAN and Lee: Henderson's, Coney Island, N. Y., 10-15.

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SALE, Chick: Grand Rapids, 10-15.

SAMUELS, Ray: Palace, N.Y., 10-15.

SANTLEY, Joseph: Palace, N.Y., 10-15.

SAWYER, Joan: Palace, N.Y., 10-15.

SCHIDA: Fountain Park, Louisville, 9-15.

SCHIDY, Sophie: Henderson's, Coney Island, N. Y., 10-15.

VAN BUREN, Martin: Grand Rapids Park, Grand Rapids, 17-22.

VERNON, How: Henderson's, Coney Island, N. Y., 17-22.

VON TILLER and Nord: Temple, Detroit, 10-15; Shea's, Buffalo, 17-22.

WALKER, Ada C.: Victoria, N.Y.C., 17-22.

WARD and Cullen: New Brighton, Brighton Beach, N. Y., 17-22.

WEBB and Burns: Dominion, Ottawa, Can., 10-15; Orph., Montreal, 17-22.

TEMPER, Florence Co.: Shea's, Toronto; New Brighton, Brighton Beach, N. Y., 10-15.

THOMPSON, William H. and Co.: New Brighton, Brighton Beach, N. Y., 17-22.

TRANSATLANTIC Trio: Orph., Coney Island, N. Y., 10-15.

TUCKER, Sophie: Henderson's, Coney Island, N. Y., 10-15.

VAN BUREN, Martin: Grand Rapids Park, Grand Rapids, 17-22.

VERNON, How: Henderson's, Coney Island, N. Y., 17-22.

VON TILLER and Nord: Temple, Detroit, 10-15; Shea's, Buffalo, 17-22.

WALKER, Ada C.: Victoria, N.Y.C., 17-22.

WARD and Cullen: New Brighton, Brighton Beach, N. Y., 17-22.

WEBB and Burns: Dominion, Ottawa, Can., 10-15; Orph., Montreal, 17-22.

WEINER, Amos, Troupe: Schermer Park, Montreal, 10-15; Temple, Hamilton, Can., 17-22.

WEST and Leon: Music Hall, Brighton Beach, N. Y., 17-22.

WHEELER and Wilson: Victoria, N.Y.C.; Keith's, Phila., 10-15.

WILSON, Jack and Bette: Morrisson's, Rockaway, N. Y., 17-22.

WILSON, May, and Co.: New Brighton, Brighton Beach, N. Y., 10-15.

WOODMAN and Livingston: Fountain Park, Louisville, 9-15.

YOUNGERS, The: Temple, Detroit; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.

YULE, Charles, Co.: Orph., Frisco, Orph., Los Angeles, 3-15.

YUTTER, Orph., Los Angeles, 3-15.

SAM BARTON

Silent Tramp Comedian

Direction Max Hart

GUS VAN AND JOE SCHENCK

Pennant-Winning Battery of Songland

Charlie Ahearn's Big Cycling Company

Direction - - JENIE JACOBS

FRED DUPREZ

The International Comedian.

Until October

Care of Geo. Foster, 8 New Coventry St., London, Eng.

"Rube" Dickinson

will remain in Vaudeville

Direction Max Hart

FRED and MINITA BRAD

Mgt. C. A. FOUCHOT, Palace Bldg., N. Y.

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BOX 2343 BOSTON, MASS.

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author of vaudeville material

(Room 709) 1092 Broadway, N. Y. City

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1909

COMMENT AND SUGGESTION

PICTUREGOING IN JAPAN

By HOMER CROFT.

SOMETHING FOR NOTHING

In the dictionary of trade competition is synonymous with life. But there is little sweetness in life for the motion picture man owning a small theater and forced to struggle in business rivalry with a wealthy municipality or taxless churches. St. Louis hails with delight the giving of free picture shows in the parks of the city, Pittsburgh fans pocket their dimes and attend exhibitions given free by the Playgrounds Association. Many other cities do likewise and more are preparing to follow. All very nice, intensely Utopian, don't you know, and why worry about JOHN JONES, the picture exhibitor, around the corner? Business is dull with him in the Summer months, anyway, and "he may as well be broke as the way he is now."

Indeed, why worry? If JOHN JONES should find the competition too keen to enable him to pay his taxes and in other ways discharge his duties as a citizen, just tell him to speak to the particular member of the City Council with whom he has influence, and all will be righted. An ordinance can be introduced by which the city will deliver at the homes of its citizens free groceries, free meats, free clothing, etc. Then, perhaps once a day, a municipally provided auto will whiz around to the door and take you out for a ride along the country roads. In the evening, of course, there will be the free picture show, or, if one must spend, go around to Pastor So-and-So's and be granted a righteous feeling in addition to the latest pictures.

"Mind your own business," is one of the essential rules of conduct for citizens. Would it be too rash to suggest that municipalities adopt a similar rule?

WE HAVE WITH US

From points as far apart as Rochester and Des Moines come reports of recent visitations by benevolent individuals who organized motion picture companies, sold the stock and then vanished. In both cases women appear to have been the chief sufferers. The mining stock swindlers, the green goods salesmen, and the wire-tappers are showing true progressiveness by their avidity in realizing the opportunities of the motion picture field.

The methods pursued by the picture fakers vary little. Usually they enter a city that is starving for publicity, announce that they are about to place it on the map by means of the all-powerful motion picture, and columns of newspaper space is devoted to the film "magnate's" views of the wonders of the particular city. As a rule, the fake picture producer does not even have to spend money on advertising, the easy

money apparently needs no invitation. Then some morning the office of the Bunk City Feature Film Company is deserted and within the week there comes the "weeping and wailing and

When the Japanese go to a moving picture theater they want to get their money's worth. They don't drop in for a few minutes and out again, but come with their whole family, when the doors open at seven, and stay until twelve, when the show

their toes are going in the opposite direction from their knees, and they sit as comfortably as if they had boxes at the Metropolitan.

But when I tried to sit down on my feet I found that they had a way of dropping off to sleep. By the end of the first film my feet had lost consciousness so that every few minutes I had to get up and arouse them.

If they do not have a man to tell what is going on, they have two or three people standing in the proscenium arch speaking the words of the people in the pictures. One of these takes the villain's part all the way, while another is the romantic young lover until the end of the film. Sometimes these actors have to interpret two or three parts each, changing their voices for each character, so that once in a while they forget to use the shift key, and you are dumfounded to hear the villain using the romantic young lover's throbbing, full tones.

Their idea of comedy is anything like Willie Collier's. Suppression is an unknown art to them; there are no subtleties about their comedy. Somebody's got to get hit or kicked to bring down the house; the funniest thing of all is when somebody falls in the water. Then the house breaks into a full-throated, joyous peal. Nothing can be funnier to them than for a man to try to walk a footling, miss his step and go plunk into the water. When such a thing happens, Japanese women become hysterical and strong men drink three cups of tea in succession.

A WORD FROM "SPEC"

In a recent issue TWO MINUTES made of the "film with a mission," and expressed the cultivation of this type of picture. In one of his usual interesting letters, Frank H. Woods, now Mutual Secretary, and long famed as THE MIRROR's "editor," calls attention to a statement which, as he says, might have unintentionally been misleading. The letter reads:

Referring to your reference in Mr. Griffith in your excellent article on "Missions in Film," and the credit you gave him, very justly, for having originated this type of picture in his "Corner in Wheat," I enclosed four or five years ago, I sent one statement which might appear misleading. You say, "but David W. Griffith was not to get back to his pen and ink and the film with a mission stood still."

I think you have overlooked several of Mr. Griffith's more recent pictures, in which he has sought to convey "missions" in picture form. "The Battle of the Beams," or "The Single Standard," as it was originally titled, is nothing if it is not an argument in favor of an equal standard for men and women in their ethical relations, and as such it has received considerable notice in the newspaper press.

"Home, Sweet Home" has for its central thought, linking the whole parts of the story together, a preachment based on the idea, as Buckle in "His History of Civilization," says: "The actions of men produce only temporary evil; the actions of good men only temporary good; the discoveries of genius alone remain; it is to them we owe all that we have now. As applied to poets as men of genius (and Payne, especially, whose life was really without serious falling), the Griffith treatment of "Home, Sweet Home" tries to show that the fallings in private life of many men of genius may have been outweighed by their great gifts to humanity. In "The Escape," the great theme is the subject of eugenics, which is certainly a live editorial subject. I think you will find in all of Mr. Griffith's greater work the editorial idea appearing prominently.

I think, with you, that the tendency of the motion picture to express editorial ideas, as practiced by such men as Mr. Griffith, Mr. Plimpton, Mr. Dickson, and Mr. Smith, is the most important development of motion pictures of the present time, and will eventually place the new art where it rightly belongs—as an equality with the press. Very truly yours, FRANK H. WOODS.



A JAPANESE MOTION PICTURE THEATER.
Richakas Always Line the Curb as Do Our Autos at the Opera.

gnashing of teeth." Mr. Promoter goes merrily on his way, his purse jingling pleasantly.

The small cities will not have a monopoly of picture bubbles. Wall Street is giving signs of awakening to its opportunities. In these days of lean and hungry film men when even the recognized companies are not finding the sailing any too good, there is a grim humor about the eagerness of outsiders to invest their savings in the alluring picture business.

NAT GOODWIN was an interested visitor to the "Flying A" Santa Barbara studios last week, and with members of his company spent a whole day watching the filming of several scenes for forthcoming American and Beauty subjects.

close, running out between films to fill up on tea.

The Japs don't think they are getting value received at a picture show unless there is some talking going on. They are not content to sit and watch the pictures go by—their ears must be doing something. So they have a fellow who stands on the stage and explains what is going on. He explains it in rapid-fire Japanese, which makes him sound as though he was trying to talk while eating a sandwich at a railway lunch counter. The Japanese understand the pictures perfectly, but they think they are getting more if they have a fellow standing out in front telling what is happening on the film.

They check their shoes, because their shoes are wooden and because a Japanese theater hasn't any seats. They sit on the floor, square plunk down on the floor. The Japs have a way of turning their feet back, with their toes squarely behind them, until



WHEN FAMOUS PLAYERS AND MUTUAL MEET.
Norma Phillips, "Our Mutual Girl," Meets Daniel Frohman.

SETBACK FOR BRODKIN

Application for Rehearing of "Cabiria" Suit Is Denied by Court

An application for a rehearing of his suit to enjoin the exhibition of "Cabiria" in America resulted last week in another setback for Morris Brodtkin, operating as the Emby Feature Film Company. Brodtkin's original application for an injunction pending the trial of the suit was denied, and he sought a rehearing on the ground that the defendants, Harry R. Raver, Carlo Sciamengo, and the Italia Film Company of America, should have deposited a bond while awaiting the result of the court action. Justice Greenbaum rendered the decision preventing a reopening of the suit. Harry R. Raver is extremely optimistic over the outcome of the suit, which rests on the point of whether or not "Cabiria" can be classed as a regular release of the Italia Company. Brodtkin says it is and should have been released to him at the regular price. Raver's contention that "Cabiria" could not in any way be thus classed was supported in court by such well-known film men as Felix Iman, William C. Oldknow, Augustus Thomas, I. C. Ose, W. E. Greene, Hiram Abrams, C. J. Hite, C. O. Bauman, H. J. Streichman, and Wendell P. Milligan.

SMALLWOOD'S NEW LINE

Company Takes Over Agency in Eastern States for Ernemann Kinov Projector

Contracts have been closed by which the Smallwood Film Corporation is given, by Heinrich Ernemann of Dresden, the exclusive right to distribute the Ernemann Kinov projector in half the States of the Union. The territory includes the New England States, New York, Pennsylvania, New Jersey, Maryland, Delaware, Virginia, West Virginia, Ohio, Kentucky, Indiana, Illinois, Missouri, Iowa, Minnesota, Wisconsin and Michigan.

The Kinov is a machine used a great deal abroad by traveling salesmen and in the home. It uses a standard film, weighs but twenty-five pounds, and may obtain lighting power from the standard 110 or 220 volt circuit, from a storage battery or from dry cells. The last two methods are possible because the illumination is obtained from a lamp of special make, giving a nitro-incandescent light. It is shaft driven and has but one sprocket.

ECLECTIC BRANCH MOVES

New York Exchange Now Located in Spacious New Quarters

The New York exchange of the Eclectic Film Company has moved into its new quarters at 115 East Twenty-third Street. A whole floor in a concrete fireproof building is devoted exclusively to the exchange business. A handsome waiting room gives way to the office for the visitor who comes by the passenger elevator. The film men arrive on the other part of the floor, where three windows confront them, the booking window, the film exchange window, and the poster window. In this way there is assurance of the elimination of the old-time crowding. A fireproof safe for the storage of the film, an assembling room, and a projection room for the inspection of the films are other features of interest, all protected by the latest devices for fire prevention.

ANIMATED CATHOLIC MAGAZINE

The Emerson-Currier Cinematograph Corporation announces that it will soon start the issuing of an "Animated Catholic Magazine," to be especially adapted to the use of Catholic church organizations and for exhibition in schools and parish halls. The first programme, six thousand feet in length, will be issued on Sept. 7. A dramatic story, treating of some modern phase of Catholicism, the life of a saint, an historical episode in which the Church plays an important part, a comedy, and views of contemporary happenings of interest to Catholics, will be the plan.

The officers of the corporation are: William D. Emerson, president and general manager; George R. White, vice-president; J. Hugh Fish, treasurer, and Bernard P. Currier, secretary. Among the players are included Mabel Emerson, Latona Currier, Frederick Bernard, J. Hugh Fish, Oretta Alvetus, and Bert Currier.

DICTOGRAPH IN FILM

The Twentieth Century Feature Film Company has completed its first American production, a four-reel picture written around a recent murder case and exploiting the dictograph. The inventor of this device, K. M. Turner, is seen in the picture. Included in the players are Justina Wayne, Dorothy Gwynn, Valeria Sheahan, Charles Perley, and Mark Harrison. Alexander E. Frank directed, with Frederick Beck at the camera.



AN ATTEMPT WILL SOON BE MADE TO DROWN JOSEPH SMILEY.

The Lubin Director Is Seen Directing a Scene in "The Spy's Fate," in Which He Appears as the American Ambassador.

HUMORIST WITH HORSLEY

Harry Palmer, Newspaper Cartoonist, to Supply Material for One-Reel Comedies

Mr. Harry Palmer, author of "Babbling Bees," the daily newspaper serial comica, has been placed under contract to David Horsley and commenced work for the Centaur Film Company this week. Mr. Palmer will make his headquarters at the Bayonne studio.

Arrangements have already been made through New York daily in which the drawings originally appeared to resume their publication in its columns and to have them appear simultaneously in fifty-one of the leading newspapers throughout the United States and Canada.

This is the first step in Mr. Horsley's plan, recently announced, to produce seven one-reel comedies a week, and the only case on record of a prominent newspaper humorist conducting his entire campaign from a motion picture studio.

FIRST WAR FILM HERE

Austro-Serbian Film Feature Company Is Organized and Has Production Ready

There is nothing like being first, and as we will probably be surprised with war pictures soon, to the Austro-Serbian Film Feature Company go the rewards for having lost no time in throwing its hat into the ring. This company, with offices in the Candler Building, announces a four-reel production, "With Serb and Austrian."

The scenes of the picture are laid in Vienna and Belgrade, and it is said that it was started immediately after the assassination of the Austrian Crown Prince on the prophecy that war would eventuate from the unfortunate happening. A love story has been built around the love affair of one of the Austrian princes with a daughter of the Serbian ruler.

KLEINE ONLY MAKING FEATURES

As a result of the announcement that George Kleine was to produce in America, the Chicago office of the company have been deluged with scenarios submitted by free-lance photo-playwrights. For the present at least, Mr. Kleine will confine his activity in the producing line in this country to the manufacture of film subjects adapted from well-known legitimate successes. The first of these will be "Officer 666," followed by "Stop Thief."

GUY STANDING IN "SILVER KING"

Guy Standing has been chosen as the star of the Famous Players' production of "The Silver King," the first of Sir Henry Arthur Jones's plays scheduled for production. It is announced that the American scenes of the play will be taken in the West to secure the proper locations.

NEW EDISON DIRECTOR

John Collins, who has been four years with the Edison Company as stage manager, was recently promoted to the position of director. Collins is young and ambitious, and has shown his ability in the settings for Edison pictures for which he has been responsible as stage-manager.

LASKY IN THE WEST

Visiting Studio Now Working on Three Productions—"Call of the North" Coming

Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, Inc., is now at Los Angeles, Cal., visiting the studio of his company, where three productions are in the making.

"The Call of the North," the latest Lasky release, will be shown to the public for the first time, at a special hunters' and explorers' matinee, at the Strand Theater, Monday, Aug. 10, at 2.15. Many noted explorers, big game hunters and lovers of the great outdoors have accepted invitations from the Lasky Company. Samuel Goldfish, executive head of the company, will be official host of the occasion.

"Where the Trail Divides," with Robert Edeson; "What's His Name," with Max Fisman, and Lolita Robertson and "The Ghost Breaker," with H. B. Warner and Rita Stanwood, are all in the course of production at the Lasky studio, Hollywood.

Bessie Barriscale, who is to play Juanita in "The Rose of the Rancho," was selected by Jesse L. Lasky from seven-hundred prominent applicants. Miss Barriscale had the advantage of having played the part four hundred times.

ALCO COMPANY ACTIVE

Contracts Signed for Rights to Company's Releases in Five States

Mr. Al. Lichtman, president of the Alco Film Company, has signed a contract with Mr. William Slevens, secretary and general manager of the New Grand Central Theater company, of St. Louis, whereby the latter company will handle the Alco programme exclusively in the States of Missouri, Iowa, Kansas, Nebraska, and Southern Illinois.

The programme will consist of one feature a week that will be a photo dramatization of a famous novel or play with well-known artists in the leading roles. This will be supplemented by one-reel comedies in which only famous comedians will appear.

BLACHE SOLVES MYSTERY

The Blache Company is going to make an attempt at solving the mystery which recently baffled George Bernard Shaw and other prominent English writers, by placing on the screen Dickens's unfinished story, "The Mystery of Edwin Drood," and completing the tale as it is thought Dickens intended. Tom Terriss, who has made a life study of Dickens's works, will be associated with Herbert Blache in producing the picture.

"LION OF VENICE" READY

George Kleine's latest feature, "The Lion of Venice," is now ready for booking. The picture is in five parts, and like Kleine's "Othello," was made at Venice, Italy.

JOYCE FAIR WITH EDISON

Joyce Fair, the diminutive actress now playing with Ernest Truex in "The Dummy" at the Hudson Theater, will be featured as Mary Jane in the Buster Brown comedy series of the Edison Company.

BY THE [SAD SEA WAVES

Coast Directors Turn to Seashore for Screen Material—The Colony's Hall of Fame

Los Angeles (Special).—Seashore stunts are growing more lively along the Pacific Coast. Following two Bell water dramas and Thomas Ince's typhoon in "The Wrath of the Gods," to say nothing of other adventurous film doings in the briny, the Universal has pulled off a real wreck in San Diego Harbor. During the production of a thriller Manager Isidore Bernstein and Director Wilfred Lucas purchased a 125-foot sloop and had it collide with a deep-water liner, sinking the pleasure craft. The sensational act was staged in front of the Coronado Hotel and was viewed by hundreds of Summer visitors. At another time a launch was supposed to burn. The effect was there, anyway.

Mr. and Mrs. Russell E. Smith, of photoplay writing fame, entertained a number of authors and notables at their pretty Hollywood bungalow a few evenings ago with a character social. Each guest was costumed or carried evidences of some photoplay he or she had written. As a result of the guessing contest which followed, Wallace C. Clifton, scenario editor of the Bell soo studio, and his wife, who plays under the name of Emma Bell, carried some of the prizes present. There were cries of collusion, but the referee stood firm and won out.

The August number of *The Script*, the official organ of the Photoplay Authors' League, will contain special articles from Richard Harding Davis, the famous author; Kathlyn Williams, the "American Beauty"; David W. Griffith, the master director, and other celebrities who are active members of the international organization. In the "women's" number, just issued, Elaine Sterne, winner of the \$1,000 photoplay contest given by the Vitaphone Company, writes a very able and interesting article regarding her work and methods. She is a charter P. A. L.

Irene Hunt, the "sob sister" in the Heliance series, contributed quite a number of natural tears to a scene this week. In order to rush to the newspaper office with her big story, the actress slid down a fire hose from a second-story window and, being a novice at the business, traveled not wisely but too fast, blistering both hands painfully. But she put plenty of lively action in the film.

Dorothy Gish, of the Griffith-Mutual studio, joins the hall of fame also this week. Director Cabanne and company were about to put out into the harbor in a hired boat when the owner's wolfhound declared them suspicious personages and stood on guard. The owner could not be found and the company was at a standstill far from home. After two hours little Dorothy, with her child-like smile, walked up to the snarling animal and spoke soothingly to him. Anyone who has fallen under the hypnotic spell of Dorothy's smile knows what happened. The ferocious animal became a lamb and the party went to work.

On the other hand, Kathlyn Williams is afflicted with too little and too much dog. A few months ago W. N. Selig presented his leading lady with a regular English bull canine with a smile as wide as Golden Gate Harbor. It has a wealth of teeth and a weird style of beauty which none but experts can appreciate. Also it is worth \$1,500 on the hoof. Because of its pedigree and value the dog becomes "lost" and is "found" with alarming regularity. Miss Williams says she is buying the present all over again merely in reward. Therefore the blonded Towser must go, womanly tears to the contrary notwithstanding. The interest on the investment is too much for Kathlyn.

The Usana Film Company, with studio under direction of Burton King, at Glendale, has established a lively market in Europe and is supplying a paying quantity of releases there, while arranging for circulation in America. The company, which has been at work several months, is well stocked with releases.

Henry Lehrman, former director at the Keystone, has returned to Los Angeles from his vacation, bringing a comedy company from New York. He will put on an L. E. O. brand of funny ones under the Universal stamp. Billie Hitchcock, an English comedian; Henry Bergman, weighing 303 pounds, and Gertrude Selby, a vaudeville star, are members of the company.

Mae Marsh, one of Griffith's leading women, was "played up" by a local newspaper this week in an article which began: "From an ugly duckling to a beautiful swan." The writer then announced that Griffith had done it.

The black leopard purchased by W. N. Selig for his wonderful Los Angeles zoo has reached permanent quarters after its long journey from the jungle. The rare beast refuses to be comforted, but stalks itself against the bars and otherwise evincing a desire for cannibal diet. W. E. Wind.

We are Moving
August 12, 1914
THE NEW YORK DRAMATIC MIRROR
To the Putnam Bldg.
1493-1505 B'way

GOSSIP OF THE STUDIOS



FRANK BEAL,
Director of Feature Pictures.

ANDY CLARK, who figures so prominently in the Edison "Andy" series, has discarded his baseball uniform for a bathing suit. But the change is only temporary—until the picture is finished "Andy Learns How to Swim."

MILTON FAHNNY and his wife, Alexandra Phillips, are now actively engaged in producing one-reelers for the Centaur Film Company at Bayonne, N. J.

Mrs. JULIA HUSLEY, remembered for her work with the old Reliance company and lately in Famous Players and All Star productions, has so far recovered from her recent severe attack of la grippe that she has resumed her work in the six-reel production of "Il Trovatore" which Charles Simone is rushing to completion at the Centaur studio.

KENNETH CANNY, the Vitagraph Boy, is being featured at the head of a vaudeville bill touring the British possessions and now in South Africa. The young star continues to score the same success and is deemed by a writer in the Cape Times "the peer of any child artist that has to the present appeared in South African vaudeville."

HARRIS' RUN LATEST from the Vitagraph Western studio at Santa Monica, Cal.: "Mr. Sturgeon's troupe just returned from the Desert and all say that it was a most exciting trip. They got lost on the desert going up. The water ran out and one machine had to forge ahead for more. The sun was so hot that the water boiled dry every half hour in the radiators of the machines. Just as they left Mojave, on the 14th, news came in of a big strike. One man had a sackful of nuggets he had gathered in a few weeks, \$450 worth. He was working with a steam shovel. As soon as the news reached Mojave, which is on the edge of the Mojave Desert, about one-half the male population made a rush to the location of the new find, and by now there may be a new town started. Out here they go prospecting in autos and with all the latest modern appliances, instead of the burros as in the old days. The people of Handsburg, where the company established itself, were very enthusiastic in their reception of the 'movies,' as they termed the players and workers. The Handsburg Miner, a two-page local newspaper, teemed with 'Social Events' in honor of the Vitagraphers, and the showing of an old Western Vitagraph film at the town Picture Palace raised the excitement to a high pitch as the inhabitants recognized their new-found friends. When the troupe left they were assured that on their next visit they would get regular 'long-lost-brother' welcomes."

THE CAST for the Vitagraph Company's production of Shakespeare's "Hamlet" has been selected, and Director James Young is now busily engaged with rehearsals. L. Rogers Lytton will be seen as Claudius, Lionel Belmore as King Hamlet, James Young as Prince Hamlet, Julia Swayne Gordon as Queen Gertrude, Charles Kent as Polonius, Arthur Cosine as Laertes, and Clara Kimball Young as Ophelia.

MIRIAM NEEBET, of the Edison Company, has done her share to uphold the picture art by winning first prize in a recent New Rochelle maxixe contest.

ANNA LUTHER, of the Lubin Company, is another picture player who recently showed her skill in the latest steps. Miss Luther took the cup offered by the Hotel Rudolf, Atlantic City, and, emboldened by her success, is now entered in the Hotel Shelbourne contest. The prize is to be a Paige runabout.

CHARLES M. SEAY, the director of Edison comedies, cannot understand why his name should be difficult to remember. While aboard a White Star liner recently taking a scene for his "Octavius" picture, he was addressed by the officer as "Mr. Ocean," "Mr. Lake"—in fact, every known body of water except the one that would coincide with the pronunciation of his name. Seay seems to think that a name like "Hill" or "Mountain" might land with ships' officers.

RAY MYERS, the first leading man with Thomas H. Ince in the New York Motion Picture Company, after a year of wandering hither and yon, is now back on the old payroll.

THERE HAS BEEN a shift in the plans of Guy Coombs. The Kalem star now states that he has no intentions of accepting the offer made to feature him in a company of his own and will continue with the Kalem Company, where he is entirely satisfied.

THE FLYING "A" company under the direction of Sidney Ayres last week invaded Los Angeles and for three days was given the freedom of the city, taking most of the scenes for a picture in which all the municipal activity of the City of Angels was used. Harry Von Meter, Frank Nicely, and Reeves Hason were among the players. The subject will be released under the title of "A Modern Rip Van Winkle."

CHARLOTTE BURTON, of the American Company, must be a believer in specialising. She has appeared in a number of pictures recently as a bride, and is now preparing to don the bridal veil and orange blossoms again.

ARTHUR ALLARDY, who for the past eight months has been with the Frontier Company as leading man, has left that company.

FREDERICK CHURCH, who was with the Essanay Company for over five years, has joined the Frontier company at Santa Paula, Cal., as leading man.

J. N. ARRENS, manager of the Frontier Company, is on crutches as a result of attempting to beat the world's record in roller skating. A small bone in his leg is broken.

ONE OF THE most recent additions to the directing staff of the Vitagraph Company is Edmund Stratton. A scenario was handed him for production. He had no difficulty in selecting his cast until he came to the part to be played by a monkey, who was to play next to the organ grinder. They selected a simian from the Vitagraph menagerie, but he had not the stage training required under the tutelage of an organ grinder. In the first place, he refused to wear clothes, which showed he was a very bad actor, preferring to disport himself in nature's garb and refusing to wear the gaudy raiment necessary for the part. Another thing in his disfavor was his absolute refusal of money which was offered him by the audience, showing that he was absolutely impossible as a motion picture player. The director did not wish to admit his inability to manage even such a rebellious player as the monk. He made another trial at it, which proved his Waterloo. The little racial took refuge under the skirts of one of the actresses, and the commotion which followed convinced the director he would have to get a player who had taken a course in a school of organic acting.

RALPH INCE, with a company of Vitagraph players, is taking a four-reel picture in which Earle Williams will assume the lead. The scenes are being enacted at Bay Shore, L. I.

THEODORE MARSTON, another one of the Vitagraph producers, with his company of players is located in the Adirondacks, where he will portray at least four pictures in which the mountain scenery and lakes will furnish the picturesque and romantic settings.



A Window on the World's Newest News

YOU can make your screen a window through which your patrons can view the doings of the world so soon after they happen that they still are the freshest sort of news.

THE PATHÉ DAILY NEWS

gives you the world's news in picture form which is ever so much more interesting than the printed sheet. It brings the actual happenings into your theatre for your patrons to see with their own eyes and they far prefer it to a newspaper.

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rialto Bldg.	BOSTON Stromberg Bldg.	CHICAGO 3 St. Wabash Ave.	DALLAS Andrew Bldg.	LOS ANGELES 114 E. 7th St.
MINNEAPOLIS 415 & Hennepin Sts.	NEW YORK 115 E. 52nd St.	PITTSBURGH 713 Liberty Ave.	SAN FRANCISCO 27 Turk St.	ST. LOUIS 2116 Locust St.
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THE PATHÉ DAILY NEWS

1 Congress Street

Jersey City, N. J.

WITH THE FILM MEN



JULIUS BERNSTEIN.

When the Eclectic Film Company wanted a man to put in charge of their New York exchange, they looked the field over carefully and from among the host of applicants picked Julius Bernstein, one of the best known and most popular exchange men in the business. "Jul" has been in every branch of the picture business; salesman, manager, producer, and for every enemy he may have made, he has a host of friends.

Sol Lesser, the young hustler of the Pacific Coast, left for California last week, taking with him "The Spoilers," "The Black Triangle," and "The Toll of Man-

By the way, I had the pleasure of presenting "Doc" Willat with the first money "taken in" at the new studios; up to now it has all been going out. Found a brand new dime, head up, on the grounds, which "Doc" is going to frame as a token of good luck.

MRS. CARTER VS. LASKY

Actress Says That She Owns All Rights to "Heart of Maryland"

There is trouble coming over the production in pictures of "The Heart of Maryland." Following the announcement a few weeks ago by the Jesse Lasky Company that the play had been chosen as the feature to inaugurate the series of David Belasco plays on the screen, Mrs. Leslie Carter issued a statement that all rights to the famous war drama were controlled by her. Mrs. Carter says that "The Heart of Maryland" will not be filmed until I decide to do it, and I will appear in the leading role.

"When my business affairs with Mr. Belasco were settled up years ago," continued Mrs. Carter, "I received the rights to three plays, 'The Heart of Maryland,' 'Da Barry,' and 'Adrea.' They were to be my property for life. I have not relinquished any rights in them and shall not. I am making arrangements to have 'The Heart of Maryland' produced in motion pictures myself, and reports that the play is to be done elsewhere hurt me in my business. I will act the role of Maryland in the film version that I will have made."

"The Heart of Maryland" was first mentioned in connection with pictures when it was stated several months ago that George Kleine was to produce the feature with Mrs. Carter in her original role. This was later denied by the Kleine office.

FILM MACGRATH NOVEL

Selig Coast Studio at Work on "The Carpet of Bagdad"

Another Harold MacGrath novel has found its way to the picture screen. All the resources of the Selig Los Angeles studio are now turned to the production of "The Carpet of Bagdad," one of the most popular of the romancer's works. The production entails considerable difficulty, since a reproduction must be given of the streets of Cairo, a sand storm on the desert, and a spectacular harem scene is also contained in the novel.

Kathlyn Williams will be seen in "The Carpet of Bagdad" as Chedose Fortune. Director Colin Campbell has charge of the production.

"CABIRIA" FOR SOCIETY

Mrs. H. H. Rogers, widow of the Standard Oil magnate, will present "Cabiria" to a select party of friends at her palatial Southampton, L. I., home on Aug. 21. It is reported that close to \$1,000 is being paid for the use of the picture for a single night. It will be presented with an orchestra of forty pieces.

Webster Cullison, plus several pounds and brown as a berry, is in New York for his first visit since going to Arizona as chief director of the Eclair Company over a year ago. "Cully" says that before the Eclair Company went to Arizona the lock-outs would call out, "Here come the actors, lock your doors," but now the feeling has changed and when one says Eclair he or she is given carte blanche to anything in the town, and the natives are only too glad to help them in any way possible. This, he says, is due to the fact that any one who cannot behave is not tolerated by the company.

Somebody met "Mr. Trent" last week, which revives the question, Who is Gordon Trent?

I scarcely recognized him with the hyphenated name. My old friend, Percy Boggs, has broken into the film business as vice-president and general manager of Life's Mirror-Film Company, with offices in room 802 Times Building. Percy is one of the boys who is great on the "physical culture stuff"—sleep out of doors in a snow-storm, so much out-of-door exercise in any old kind of weather, but he has our best wishes for a big success in the new field of endeavor. The other officers of the company are Frank L. Lloyd, president, and Walter B. Brown, general director.

From out of the West comes the latest motion picture paper, *California's Motion Picture World*, published by the California Motion Picture Corporation. It is a bright, newy little sheet, "published in the interest of motion picture activities in northern California," to quote from the headline, and contains a goodly quantity of advertising. Earle Snell is the editor.

J. Parker Hedd, Jr., has suffered a physical breakdown, due to a strenuous season of hard work, and is now in the mountains endeavoring to recuperate.

Just received a card from Sidney Ascher announcing a new arrival in the Ascher household, a girl, born July 28. Weight, seven pounds.

The Ince family is very much in evidence these days. Brother Tom has had considerable publicity agent his visit to New York. All rumors of friction with the New York Motion Picture Company have been denied, by the way. Brother Ralph, not to be outdone, has refused to appear in Vaudeville at \$500. Brother John is heard from Lubinville with regularity.

F. J. B.

ANTI-TRUST SUIT ON

Mutual St. Louis Representative Flatly Denies Chief Complainant's Testimony

ST. LOUIS (Special).—Testimony that the Mutual Film Corporation refused to sell films to the Swanson-Crawford Film Company because the latter firm refused to limit its operations to the territory prescribed by the Mutual Corporation, was given by Sam Werner, general manager of the Swanson-Crawford Company, in the State's investigation of the charge that the Mutual Films Corporation of Missouri is agent for the so-called "moving picture trust" formed by eight Eastern companies.

Werner declared his company lost 75 per cent. of its business as a result of the inability to obtain the Mutual Corporation's product.

Yesterday Fred A. Keller, manager of the St. Louis branch of the Mutual Corporation, testified that the Swanson-Crawford Company had never approached him as a prospective purchaser.

This was in answer to a question by Assistant Attorney-General Rutherford, as to whether the Mutual Corporation would sell films to the Swanson-Crawford Company.

It was the latter firm that made the complaint which led to the investigation of alleged violations of the State anti-trust laws.

TO SUPPORT BLACKWELL

Edna Mayo to Be Seen in Leads of Favorite Players Company Features

Edna Mayo has signed a contract to play leads opposite Carlyle Blackwell for the Favorite Players Film Company at their studio in California.

This is not Miss Mayo's first venture in motion pictures, as she has played leads with the Pathe Freres Company. Miss Mayo has also had considerable experience on the stage, having played important roles in the New York productions of "Help Wanted," "Excuse Me," and "Madame X."

The first release of the Favorite Players will be a photo adaptation of Charles Neville Buck's story, "The Key to Yesterday," with Carlyle Blackwell, who will be featured in their productions of popular novels and stage successes.

"GOLDEN BEETLE" KLEINE PROPERTY

Word has been received from the George Kleine office that a spurious copy of the film feature, "The Golden Beetle," is in circulation in the United States. This fourth feature in the property of George Kleine, and vigorous steps are going to be taken to protect his patrons from the activities of the circulator of spurious film.

WAR AFFECTS FILM MEN

Pathe, Gaumont and Eclair Likely to Suffer Through European Situation

An unprecedented situation is likely to result in the motion picture industry through the complete tie-up of the home plants of several of the big French companies operating here. Should the war proceed to the point of calling out the full army strength of the countries affected, production is certain to cease, and through the withdrawal of all the forces at the plants a condition produced from which the foreign companies will not readily recover. Through the closing of the foreign markets the American companies will also be made to pay the penalties of war.

Pathe, owing to its world-wide organization, will probably feel the crisis to a greater extent than any of the companies. At the French, Russian and German plants practically all of the employees of the companies are subject to the war call as reservists, which will mean the complete shutting down of operations abroad. Gaumont and Eclair also find their French plants in the same condition as Pathe. The Vitagraph Company has a factory building in Paris, which supplies the European prints of American-made subjects.

Pathe and Eclair both within the last few weeks decided to curtail their American production, and at both the Jersey City and Fort Lee studios many companies were dropped. Under the present conditions production is certain to be once more resumed at the old speed in order to keep up the schedule of releases in this country.

Gaumont recently resumed the production of single-reel pictures at the Flushing studio.

Several American feature companies are at present producing abroad, but they are practically all in England and not likely to feel seriously the effects of the tense situation. Sid Olcott has a company of players in Ireland producing a series of feature pictures. Larry Trimble is dividing his time between his duties as vaudeville impresario and managing the destinies of Florence Turner. Hector Blum is directing the Turner pictures. Harold Shaw is producing for the London Bioscope Company, which, being an "all-English" concern, may temporarily cease operations. Albert Blinkhorn, the American feature man, is in England on a visit and had intended returning this week. "Blinky" may have been fortunate enough to board one of the liners leaving last week. It is said that he is a member of the English naval reserves, having seen service at various times and being decorated with a medal for his services in the Boer War.

The Famous Players Company is congratulating itself on the fact that all of its forces have returned just before the war cloud burst. During the summer several companies of Famous Players were abroad under the direction of Hugh Ford and Edwin Porter, but with the return of these two last week all are at home.

LUBIN REORGANIZING

Many Shifts Among Directors and Players—Trio to Universal

Players and directors by the score are affected by a reorganization of the Lubin plant now under way. The new line-up will mean a closer unity in the producing forces, some of the companies being dropped, and the players either let out or attached to other companies. Harry Myers, Rosemary Theby, and Brinsley Shaw have joined the Universal forces.

Edgar Jones, who has been directing and appearing in leads, will in the future devote himself entirely to acting. John Ince is another director who will also remove producing burdens from his shoulders to confine himself to playing leads. Lloyd Carleton has resigned, but is not ready to announce his future plans. The directing staff at Philadelphia will now include Harry O'Neil, Arthur Johnson, George Terwilliger, and Joseph Smiley.

LUBINITES NEAR ACCIDENT

George Terwilliger's company of Lubin Players who have been working on Long Island on a production to feature Raymond Hitchcock, had a narrow escape from serious injury when a glass tank burst just as one of the scenes was about to be taken. This is the third occurrence of the kind reported since Herbert Brenon was seriously injured in Bermuda, and picture directors are fighting shy of the "water stuff" that calls for scenes acted in tanks.

The tank had just been filled for the Lubin scene and the players were preparing for their part. Kempton Greene was about to enter the tank from above when the glass gave way under the enormous pressure and scattered in all directions. George Terwilliger was standing a few feet within the front of the tank and narrowly escaped being struck by pieces of the glass.

W. N. SELIG, HISTORIAN

W. N. Selig has been honored by a proffered membership in the California Historical Landmarks League, fathered by such notables as Honorable Joseph R. Knowland, Dr. Benjamin Ide Wheeler, Dr. David Starr Jordan, and Right Reverend Thomas J. Conaty. Mr. Selig's exploitation of missions and life of early California brought him the honor. When the Selig Polyscope Company pioneered California with the camera eight years ago Mr. Selig at much expense secured exclusive rights to picture the missions and other famous landmarks of the Pacific Coast, and since that time has sent them all over the world in film.

WEEKLY BIOGRAPH FEATURE

The Biograph Company announces that, beginning in September, a two-reel feature of that brand will be released every week. These features will be released on the General Film programme every Tuesday, Sept. 8 being the date of the initial offering.

WE WON'T SEE MAUDE ADAMS

It has been settled for all time that none of the Harrie plays, nor Maude Adams will be seen on the picture screen. Announcement was made last week that an agreement had been reached between the playwright, star, and Charles Frohman to that effect.

PHIL MINDIL'S NEW OFFICE

Philip Mindil, who built the publicity of the Mutual Film Corporation, and who, according to Roy McCardell, of the New York World, "found press agency a trade and raised it to an exact science," has opened a general publicity office of his own in the Times Building, New York. Associated with him is Robert S. Doman.



KATHLYN WILLIAMS AGAIN DELIGHTS HER FOLLOWERS IN A JUNGLE PICTURE.

The Photograph Shows a Scene from "In Tune with the Wild."



HOWELL HANSEL.

Howell Hansel, a late photograph of whom is shown above, is a rather busy man these days. Mr. Hansel is busy directing "The Million Dollar Mystery" for the Thanhouser Film Corporation. This picture, which is in forty-six reels, will be the longest serial ever shown on the screen. At the present time Mr. Hansel is working on the thirtieth reel and anticipates the completion of the production by November.

FINLEY LOST AND FOUND

Director Disappears from Carolina. Turns Up in New York, a Victim of Aphasia

Ned Finley, the Vitagraph director who has been working in North Carolina with a company of players, disappeared a week ago from the mountain studio and on Sunday evening turned up in New York with his mind a blank as to the events of the week that he had been missing. The Vitagrapher is now under the care of a physician.

A blow on the head, received when he fell from a boat in Carolina while directing a picture, is blamed by Mr. Finley for his unusual adventures. He says that he did not feel fully possessed of his faculties after meeting with the accident, but kept on with the work of production. Then a few days later the Vitagraph forces were suddenly thrown into consternation when the director disappeared. Finley remembers little after that until he arrived in New York. He found his way to Union Square Park and attempted to tell a bench-mate of his plight. All he could say was "Finley, Screen Club." The man telephoned to the Screen Club and succeeded in getting in touch with the house manager, William Hannon. The latter hastened by taxicab to Union Square Park and took Finley in hand, calling a physician immediately after seeing the Vitagrapher safe in his hotel.



TRIFT JOHNSON IN "THE HOUSE ON THE HILL," TWO REELS, AUG. 8.
In the Search for Realism the Vitagraph Company Took This Scene in the Kirkman Soap Factory.

NEW WILLAT STUDIOS

Guests at Inspection Day Declare Fort Lee Plant a Marvel

Last Friday was inspection day of the Willat studios and laboratories at Fort Lee, N. J., by the friends of the management, including representatives of the trade press, and the magnitude and completeness of the plant was a revelation to them.

Fronting on the main street on a tract of six acres rise the three buildings, two studios, and one of the most complete laboratories in the East. Scattered about the grounds are several other buildings, among them a hotel, which will be used for dressing-rooms, and an Irish settlement, where Thomas Ince took one of his first pictures. Plans are already under way for the erection of two more studios.

The studios are of polished plate glass and steel, each with a floor space 80 by 100 feet. In the center of each is a tank, about 10 by 30, which can be used for trap door scenes or for aquatic performances, as a steam pipe surrounds it. On the left of the entrance are dressing-rooms and laboratories. The lighting system has not yet been installed, but it is planned to have the finest that the many years of C. A. Willat and C. O. Baumann in factory management can devise.

It is a task for an expert to describe the laboratory, with its capacity of a million feet a week, but the things that impressed most were: it is absolutely fire-proof, a 25,000-gallon tank supplies a sprinkler system, which covers every department, and also takes care of a line of hose in each room. The furniture and fittings are of steel, the only wood in the building being the drums and racks. The film vaults are under the street and equipped with sprinklers and ventilating systems.

In the basement is the central engineering plant, which supplies all the buildings, the ice machine, the air washer and dryer, and the developing rooms. On the second floor are the assembling rooms and the printing rooms.

Everything is arranged for the rapid and perfect handling of the film. The negative is handled on drums, while the positive is handled on racks specially designed to allow for shrinkage. The washing is done by a specially designed spray system which deposits a mist of water upon the film, doing away with any possibility of injury.

After photographs had been taken of the visitors, automobiles carried them back to New York, where a luncheon was served and a general discussion of the plant took place among the experts present. There was only one opinion among them—"It is the most complete plant we have yet seen."

Those who made the trip were: C. O. Baumann, president of the company; C. A. Willat, treasurer; A. Kessel, Jr., of the New York Motion Picture Company; Thomas H. Ince and Mack Bennett, Elmer McGovern, J. V. Ritchie, Worthy Butts; W. A. Johnston, the News; George Blaisdell, the World; Harry Ransie, Clipper; W. P. Milligan, Billboard; Ed Mock, Motography, and Fred Beecroft, Dramatic Mirror.

NEW PHOTOPLAY THEATERS

The Queen Theater, Knoxville, Tenn., recently opened by Mr. W. N. Shorey, is one of the best equipped picture houses in the South. The decorations, while plain, are very pleasing, and the seating arrangement and ventilation superb. Five performances are given daily of feature pictures, with a change twice a week.

The Crescent Theater, Brooklyn, which has heretofore been devoted to stock, will open at the end of August as a motion picture theater. Feature pictures will be the attraction, the intention being stated by the Keith offices to "make the Crescent to Brooklyn what the Strand is to Broadway."

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FEATURE LEADS

Next Big Release—

"WHEN ROME RULED"

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JOHN E. INCE

CREATOR OF LUBIN INCEOGRAPHS

INCE/O'GRAPH: noun; A drama of silence that speaks.

—Standard Dictionary.

Examples: THE FALSE SHADOW, THE INCOMPETENT, THE ERRING



KEMPTON

THIRD YEAR LUBIN

DIRECTION OF G. W. TERWILLIGER

E.

Current Release—
The Daughters of Men
The Changeling
When Conscience Calls

GREENE

WALTER EDWIN

Director for

The Girl Who Put the Movin' Pictures

UNIVERSAL FILM CO.

—VITAGRAPH LIFE PORTRAYALS—

ALFRED VOSBURGH

Lost in Mid-Ocean

LEADING MAN

Out in Happy Hollow

||| DIRECTION ULYSSES DAVIS |||

Marion, the Halfblood

CAROL HALLOWAY

LEADS

LUBIN PHOTOPLAYS

MARY CLARK IN THE PATSY SOLIVAR SERIES UNDER DIRECTION OF PERCY WINTER
Current Release—The Root of Evil (2 parts.) A Practical Demonstration. The Living Fear

FEATURE FILMS OF THE WEEK

"MY FRIEND FROM INDIA"

Edison Production Retains Spirit of Original—"Detective Craig's Coup" Absorbing Drama

"MY FRIEND FROM INDIA"

Three-Part Feature Photo-Comedy. Produced by the Edison Company for Release Aug. 15 on the General Film Photoplay Masterpiece Programme. Adapted from the Play by H. Du Souchet. Staged by Ashley Miller.

Augustus Keene Shaver... Walter E. Perkins
Brutus Underholt, pork packer... Robert Brower

Charles, his spendthrift son... Augustus Phillips
Marian Hayes... Sally Cruise
Mrs. Beckman-Sweets... Cora Williams
Gertrude... Alice Milford
Bernice... Violet Dan
Tilly, German maid... May Abner

This is the screen version of the play of the same name in which Walter E. Perkins played over two thousand times in the same role which he takes on the screen. The following is an instructive bit of quotation from THE MISSION of Oct. 17, 1906, taken from the review of the play's first performance.

"It is urged that 'My Friend from India' is a riotous farce of the wildest description and most improbable kind, the author can at least congratulate himself on wringing laughter from the most sedate persons who see his piece. Mr. Du Souchet calls his work a farcical comedy, but it is in every sense a plain old-fashioned farce. The ball of fun is set in motion with some labor, but once in revolution it continues to roll till the final curtain.

Mr. Du Souchet has shown that utter and entire absolute emancipation from all restraints of probability and common sense, that of itself insures success. At the expense of every law of reason and decorum he has contrived a piece of absurdity which is almost continually diverting."

Much more, in fact the whole review, might be appropriately quoted for the review of this film. The characters are the same, and the spirit of the play, with the lead in the same role, has not varied in any manner from the original. What was said at the time holds amply good now, with possibly one or two restrictions that the screen would place upon it. Too many characters are incorporated into the collated. Also, due to the three acts of the play taking place in the same house, the screen has been limited in its scope of presentation. For over two reels the action is confined to one or two rooms in the home of the millionaire.

But, as we said before, the offering is undeniably funny and we dare say elicited as much amusement for its length as was the case in the earlier days. Lacking speech and witty dialogue is no handicap to this play, which substitutes its clever situations and surprises at every moment for the exclamatory effect of the spoken parts. Replete with humor it generously is, and of the higher class. Pure broad fun that is not tarnished with the doubtful mirth of a more delicate situation or the risibility of a burlesque or slapstick effect. This forms the first of the Edison releases on the "masterpiece" programme. No cast more acceptable or settings more carefully chosen could be asked. Nor, as said, could the spirit of the original have been better adhered to, but it might be urged that it is often a material gain to cut away sharply from what was good toward what may be good in the new environment.

Underfoot was a packer of pork who at the opening of the play is seen trying to break his way into society. He buys an expensive mansion on Fifth Avenue and a retinue of servants to suit. His daughters and his sister have great anticipations of the event, but not the son, who is engaged to a girl, nice, but not of the class into which the family are trying to dabble their way. The son is a good spender of father's money, and on one of his carousals he becomes acquainted with and brings home under "influence" the barber, Shaver. To excuse his presence in the house the next morning, the son tells his father that the man is a Theosophist from India, and to prove it takes his clothes away and dresses him in some drapery. Then follow twenty-five hundred feet of complications with the "theosophist" trying to escape and the father and family delighted at the oddity and determined to have a big reception at which all society shall be invited to see this strange man who goes so readily into trances. Much of incidental "business" enlivens the ensuing footage. Dressed as a woman, playing double in a broken looking glass, the assuming of various costumes are all part and parcel of the laughter. F.

"DETECTIVE CRAIG'S COUP"

Five-Part Detective Drama Produced by the Pathe Players for Release by the Eclectic Film Company.

Detective Craig... Francis Carlysle
Mac... Pearl Rindler
Bob Brierly... Jack Standing
James Dalton... Charles Arling
Gibson, banker... Ned Burton

Reading the synopsis of this adventure-detective drama reveals an absorbingly interesting tale of action, counteraction, persecution, robbery, forgery, and pursuit. The material, and moreover the way it is handled, reminds one strongly of the

European dramas of similar nature. It is, despite a few crudities, a praiseworthy accomplishment. The escape of the counterfeiter by means of a rope stretched between two tall buildings is the most striking bit of action. The interior settings, especially in the den of the counterfeiters, show commendable care, and again recall the finished product of foreign make. Acting honors are evenly distributed in the excellent cast.

The play starts in a den where a clever detective, advised of the circulation of the spurious notes, is seen peering through the skylight at the band working below. His presence is noted, but his disguise as a painter saves him. A raid, shortly afterwards, captures all of the gang but the leader, Brierly, a spendthrift with whom Dalton, the leader, has made acquaintance, and who tries, unknowingly, to change some of the counterfeit bills Dalton gives him. He is arrested and sentenced to four years in prison. On his release he marries a girl, who has believed in his innocence. There is a decided break in the narrative at this point, for after Brierly has secured a position in a bank, Dalton returns and



A PERILOUS MOMENT ATOP A SKYSCRAPER.
Scene from "Detective Craig's Coup," Coming Eclectic Feature.

insists that Brierly, whose record the bank does not know, shall help him to rob the bank. After causing him to lose several positions, Brierly, penniless and starving as a result of the persecution, agrees, but writes a letter to the president of the bank, warning him, and also telling him of his unwilling participation in the robbery. Detective Craig obtains the letter and that night surprises the band as they break into the vault. Brierly is forgiven and rewarded.

"AT THE END OF THE ROPE"

Two-Part Feature Drama Produced by Frank Montgomery for the Kalem Company. Released Aug. 12.

Manning, a settler... Charles Bartlett
Fete, half-breed... J. R. Monck
Spring Brown... Mona Darkfeather
Chief Brown Bear... Little Thunder
Fernandez... Ben Torres
Pedro... Mexican prospectors | Tex Walters

Staged with the usual clever Indian material, for which this company is known, the value of this offering is further enhanced by the presence of a most peculiar character. The play opens with the Indian massacre and the flight of the settler, his little daughter, and the half-breed Mexican. The latter hits his white companion over the head and steals the gold. The girl is adopted by the tribe and grows up lithe and beautiful. In the meanwhile, there roams the woods a queer creature who has lost his mind, an old man, white bearded, and clad in rags, but with his skin as white as snow, in spite of his many years' exposure to the elements. This character, through its demented actions, lends the film its decided novelty. Otherwise, it is an average "Western" with the thrill that is furnished by the very unusual end.

The Mexican prospectors arrive and torture the old man to find out whence he gets his gold bullets. A blow on the head causes him to regain his reason and recognize his daughter. One of the Indians waits, with knife drawn, for the last of the Mexican prospectors, who dangles in mid-air suspended by a rope from the cliff, and faint to descend where certain death awaits him. While he dangles thus in mid-air, the offering closes. F.

LEW DOCKSTADER'S SCREEN DEBUT

Minstrel Favorite Presented in an All Star Feature—Lubin's "Three Men and a Woman"

"DAN"

Five-Part Civil War Drama Featuring Lew Dockstader. Produced by the All Star Feature Corporation from the Story by Hal Reid, Under the Direction of John H. Pratt and George Irving.

Dan... Lew Dockstader
Colonel Dabney... Hal Reid
Grace Dabney... Lois Meredith
Lila Dabney... Beatrice Cleven
Elin Hammond... Beatrice Cleven
Raoul Dabney... George Cowie
John Hammond... W. D. Flaster
William Conklin... John M. Pratt
Stonewall Jackson... John M. Pratt

"Dan" marks the screen debut of Lew Dockstader, which is probably reason enough for placing it as a picture "out-of-the-ordinary." But "Dan" has even stronger claims than the name of the featured star. Seldom has such a group of players been linked together in one production. For fame, we have Lew Dockstader and Hal Reid; for beauty and popularity combined (the distinction is a tribute to the fair sex and not a slight of the Dockstader and Reid features), the screen offers Gail Kane, Lois Meredith, and Beatrice Cleven.

and, he goes while Dan stays in the prison. Of course Raoul talks to the guard outside with his face turned steadfastly the other way. But Dan pays the penalty with his life. Meanwhile Colonel Dabney has been killed in battle, and the author has also killed an unknown child for an equally unknown reason. Two funerals occur, and the picture closes with the lovers reunited after peace has been declared. Lois Meredith has been seen frequently as the blind sister of Grace Dabney, and William Conklin is present as a "heavy" who does sundry disagreeable things.

Unusually clever subtitles aid Lew Dockstader in his work of shedding satisfaction, and several well handled battle scenes will satisfy patriotic order. A praiseworthy effort has been made to secure accuracy in all of the historical details. The settings are appropriate and in a few instances of pleasing beauty. No individual mention need be made of the players; the cast is the sort that we wish it might be possible to see intact in a later picture. W.

"THE MILLION DOLLAR MYSTERY"

Two-Part Adventure-Drama Produced by the Transhouser Company from the Script by Harold MacGrath. Scenario by Lloyd Lonergan. Staged by Howell Hansell. Episodes Five and Six for Release July 30-31.

Florence Gray... Florence LaSadie
Countess Olga... Marguerite Snow
Norton, reporter... James Cruise
Susan... Lila Chester
Braine, conspirator... Frank Farrington

In spirit of production and in essence of scenario these adventure-serials continue as before, varying only in the continued increase in interest and the insertion of new material. Perhaps the addition of the needed action is one of the best things that can be said of the stories as they proceed—that and the fact that each two reels form a separate adventure, distinct and clear, for those who may begin with that installment. For settings, there are some pretty spots in and around Westchester County, which continue to furnish ample material for this company. The mystery, it may be added, continues as puzzling as heretofore.

Episode Five

The butler comes to the fore in this installment, when he reads a personal the conspirators have inserted in the paper with the intention of frightening Florence. He sees one of the gang disguised as an organ grinder and makes sure that the latter sees him opening a secret panel. The organ grinder reports to his gang, who then hasten to pursue the butler. The latter is learned to have left with the box, taken from the secret panel, in a speedy motor boat. The conspirators follow and the chase, becoming too hot, the butler hurries the casket into the sea and then by a revolver shot manages to break the feed pipe of the pursuing launch. The escaping gasoline becomes ignited and the launch explodes, a real explosion of a real launch, comprising the "punch" that has been injected into this episode. The rest of the film concerns the love making of Florence and the reporter.

Episode Six

Determined to find out from Florence the secret hiding place of her father's million, the conspirators invite the girl on a coaching trip, and arrived at their destination, the bogus count takes the girl and manages to lock her up in the Egyptian room. He hurries back, but the butler and the reporter who have followed the coaching party in a small but exceedingly fast motor car, know a secret entrance whereby they rescue the girl just before the conspirators enter to force the secret from her. A chase ensues and the butler manages to thwart the pursuers by stabbing the tires of their fast machine with a long knife. F.

"THREE MEN AND A WOMAN"

Two-Reel Lubin Drama. Written and Produced by George Terwilliger. Released July 30.

Duncan Cadman... Herbert Fortier
Oliver Cadman... Anna Luther
Howard Brooks... Kenneth Greene
John Temple... Earl Metcalfe

The big scenes in this picture, and the ones that give it distinction, come in the second reel, when two of the men referred to in the title, also the woman, are trapped on a burning yacht and must jump overboard or burn to death. Towed by fire, the man who seemed to have the makings of a hero uncovered a pronounced yellow streak, and the villain saves the woman at the risk of his own life. After deserting the doomed ship, the trio struggle in the water, they fight for the possession of a raft, and all the while the third man in the case is being rowed to the rescue. He saves the woman, who happens to be his wife, and the man who has done his best to win her love. The other fellow, also in love with Olive, is allowed to drown. The Lubin company has excelled itself in picturing

a fire at sea, which is exciting enough to compensate for a mediocre story.

It is the time-honored situation of the very busy business man who fails to follow his wife's social pace. John Temple becomes a willing escort and an irrepressible lover, kept at arm's length with difficulty. The home life of the Cadmans is further complicated by the entrance of Howard Brooks. He is almost fatally injured while in the employ of Cadman, and Olive offers to play nurse. Howard falls in love with his nurse and apparently she is not unwilling. Temple bears that they are going South on Cadman's yacht and gets aboard as a sailor. Then the fire, Howard's cowardly behavior, the fight in the water, the rescue and Temple's assertion that he is still prepared to win the woman if opportunity offers.

The four chief characters were strongly acted, and the scenes, even under obvious difficulties, were clearly photographed.

D.

"THE MESSAGE OF DEATH"

Two-Part Thanet House Feature. Released July 25.

Captain's Daughter Mignon Anderson
The Sergeant Irving Cummings
Capable work on the part of the above couple is perhaps the best thing that can be said for this unduly long script. Mignon Anderson and Irving Cummings, trapped by an uprising of the Indians and with but a few cartridges between them, decide to shoot themselves rather than be taken by the brown men. As she lacks courage he shoots her. There is really little more action to the entire two reels than this. The sight of numerous hillmen of India and the British soldiery who take some of the scenes at a smart canter will hardly prove engrossing, especially when their actions, as here, seem to some extent deftly introduced padding. The country in and around Westchester, however, has given some worth-while scenes, and the film throughout bears the mark of careful work on the part of the camera.

The troops leaving the fort to quell a threatened uprising, the treacherous natives attack and then the sergeant and the captain's daughter in the house with a few faithful ones. A messenger escapes and brings the troops back, but they arrive just too late to avert the tragedy described above.

"THE SAVING OF YOUNG ANDERSON"

Two-Part Romance Drama Adapted from the Short Story by O. Henry. Released July 25.

The Detective F. A. Kelsey
His Niece Francesca Billington
O. Henry would have enjoyed seeing this story of his, or rather what is left of it, presented on the screen. He would have found the bones of his plot skeleton much intermingled, a shin bone for a funny bone, and the femur mistaken for the thorax, but so decisive was the original characterization that much of its strength is still retained.

The detective is the means of saving "Chick" Nelson from the brutal attentions of his former gang, from which he departed to lead an honest life. He secures him a position as clerk. Young Anderson is the country friend of the detective's motherless niece, and seeing that young gentleman ably handle himself in a melee with that same gang, he secures him a position as policeman. The gang win their way with the young policeman, and he is a frequenter of the back room of their saloon. "Chick" Nelson, the gang arranges a little "job" to take place on a certain night, of which the detective becomes aware. He has a newspaper man with him, and arranges for the young "cop" to meet him at that time. At the appointed hour he tells the "cop" to go in and get the robbers. This he does, and seeing his saloon crony in the act of robbing, loses all respect for him, jailing him at the same time. The newspaper gives the act all the needed notoriety, and the girl is his.

"THE VENGEANCE OF GOLD"

Two-Part Romance Drama, Released July 18.

Mary Lee Mary Alden
Joe Carson Victor Pace
Jim, poor sweetheart Ralph Lewis

Taking some characters of every-day life and putting them in extraordinary circumstances, the director of this picture has handled subsequent events with a masterly hand of direction and by his sure grasp of successive scenes places upon the screen a picture worthy of its name, a desert drama of strength, greater than its story merited.

The first part of the plot shows the girl accepting a rich suitor whom she does not love instead of a poorer man whom she should marry. So the marriage for money is solemnized and the other man leaves for the West. Here he engages successfully in the mining-prospecting game. The other man has never seen him except for a photograph which the girl has.

Mary Alden divides the lead with the two men about equally. In her lighter moments she fails to convince with the same ease and earnestness that she displays when the more serious part of the play follows.

However, no one acquainted with her work but can doubt that she handled the film part in a masterly manner, especially in the more tragic touches which followed. Photographically, in the later desert scenes over the white hot sands, this is a masterpiece of the camera. The atmosphere of the arid lands is well included.

The husband loses his money and he, too, goes West. Located in a cabin, he is away prospecting when he happens upon the other

man, who has just sold out his share in his mine and is carrying his wealth in sacks with him. The husband recognizes the rival by the photograph and, shooting him, that night rides home with the money. The rival recovers partly, staggers to the cottage and is taken care of by the wife. The husband loses his way and dies in the desert, while the other man, his gold recovered, forgives the woman, who melts into his arms.

"THE RENUNCIATION"

Two-Part Feature Photodrama, Produced by Webster Cullison for the Relair Company. Released July 18.

The Man Robert Fraser
The Girl Edna Payne
What appropriate scenery, set off by good photography, will do for a drama of the desert is aptly shown in this offering. It also brings into its make-up a scene of impending disaster. The director should be chiefly congratulated on the pretty desert sets—cacti, mesquite, brush, etc.—that he has incorporated into the scenes. The man is engaged to the girl, but when he finds that she dirts with all the men in town he wanders to a monastery. His finding of gold does not deter him from his determination to wear the cowl. Then the girl is brought to the monastery suffering from want, and she is stricken with disease but survives, due to the ministrations of the man. Later they elope, and the head monk finds his cowl on the bank where the man threw it.

It is rather hard to say whether any moral was intended. There is a religious atmosphere throughout the monastery scenes. A few remarkable pictures enliven the offering. The head monk was at one time in love with the mother of the girl, and that affords opportunity for some good double exposure, where the girl dissolves to give place to her mother, as the monk views the girl. It is an excellent offering.

"THE MASKED MOTIVE"

Five-Part Eclectic Film Company Feature Drama.

If it were possible to conceive that a mother would not recognize her own baby even after the absence of several months, this drama will pass into history as one of strength, one of quality and one of artistry. There is interest about it which is augmented by the fact that there is also a duplication in the characters, a mistress and a maid. There is maintained through the length of the film the contrast between the poverty and the plenty of the two, who are married the same day and who bear children about the same time. Finesse of direction, an appropriate variety of scenery, and above all the stellar acting of the cast, and in particular that of the actress in the role of the maid who lost her child.

The maid becomes engaged and marries. A baby is born to her, but she takes it to the State asylum, her husband having squandered the money on drink which she expected to spend on its proper nutrition. The mistress meanwhile has married for title, the poor secretary whom she should have married leaving for Africa. The husband is killed in a duel, and his friend the doctor at the State asylum makes love to the widow. Her child is taken sick and he writes her from where it was sent to the country that it is progressing nicely. The child, however, dies, and to keep up the deception he steals the baby of the ex-maid from the asylum. The latter goes to the house of her former mistress and recognizes her child. The doctor, found out, is led away under arrest, while the secretary, who has returned to uncover the villainy of the doctor, protects the widow with his embrace.

"THE BOUNDARY RIDER"

Five-Part Adventure-Drama, Produced by Wharton, Inc. for Release by the Eclectic Film Company.

The Clerk Thurlow Bergen
His Wife, secret service Elsie Hammond
Big Bill, smuggler William N. Haller
Patric, half-breed Harry Carr
Jamm Maxwell F. W. Stewart

Taking what is an unusually strong story as their base, the players have made this an exceptional offering. The locale facilitates between the Chinese opium den and the border line where the smugglers are trying to send in the forbidden drug. The outcome of the drama is evident at all times, but due to a measure to the work of the actors, this is not so objectionable. The work of Thurlow Bergen, who advances from what is at first a minor part to that of the commanding lead, is especially worthy of the highest of praise.

The opium smuggler refuses to receive more of the drug because his customers are too closely watched by the police. Big Bill, the man who sends the goods across the border, comes to town and demands the reason. A struggle follows in which the importer is killed, while Bill escapes with the box containing all the cash. The clerk later finds the box and puts it in his pocket and arrives on the scene, where the officers of the law arrest him as the murderer. He escapes and joins the border patrol. Here he is the means of getting on the trail of Big Bill, and the manner in which he floats logs containing the opium down the stream and so across the border. His bringing Big Bill to justice is also the moment that he is recognized by the detective from whom he escaped and who is now on his vacation. The Chinese helper of Big Bill, however, reveals herself as the secret agent in disguise and furnishes the proof of the ex-clerk's innocence.

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MUTUAL FILMS REVIEWS OF FEATURE FILMS

"A JOKE ON JANE" (Beauty, July 14).—"I'll make these people think they have moved," comments the burglar, as he proceeds to strip the dashboard of its silver and cut wire. Then he cuts himself locked in the clothes closet, and is later handed over to the police, although when he first entered the window he found the husband all bound and gagged in a chair. The husband had been trying to play a joke on his wife, by having himself bound in a chair and hiding all her jewels, this in punishment for her going to a card party without him. But the wife is informed for the wife of the man who did the gagging, and when she arrives at home she refuses to unbind him. She intends leaving there until morning, but the sight of the burglar at work among her wardrobe changes her mind. This unusually clever comedy is presented with Harry Pollard and Marguerita Fisher in the leading parts. As a comedy vehicle none better could be desired, there being a proper admixture of thrill in the more dramatic moments. It is presented by the producers in a clear and artistic manner.

"Our Mutual Girl" (No. 227, July 20).—With Jack Noble as director and Arthur James as the author, the reel holds more than usual interest. Margaret visits the Metropolitan tower where she has her fortune told. She is directed by the fortune teller to seek a home along the Atlantic shore, where a man with a red nose holds her destiny in his hand. Arriving at the Potters, the fortune teller for the Highlands, where she is locked high up on a tower that the Western Union uses to sight incoming ships and flash their arrival to the city. She finally escapes with the aid of Dunlop.

"From Wash to Washington" (Trans., house, July 26).—The story of the girl, obliged by her mother to scrub clothes, who would rather be away with her sweetheart, the policeman. She dreams over the tub that they are both in Washington for a sightseeing tour, and by means of him trickery they are made to jump into the air and land in the next scene. These quick changes continue until it is time for the girl to wake up at the tub. The pretty pictures of the Federal buildings combined with the interest in the magic scene and the appearance of the characters makes this a somewhat extraordinary film.

"Our Mutual Girl, No. 228 (July 27).—Such novelties as displayed by the various up-to-date makers of these goods, and having in this two-reel picture, the play the part of a boyish nation held down too sternly by a prim aunt—Ina Hanna. The aunt writes her legal guardian, W. J. O'Neil, that she is bringing him the girl, whom she can no longer control. The guardian hurriedly leaves and starts on a fishing trip alone, leaving the aunt to inform the girl by letter that he has left. His lawyer meets the girl, and is immediately attracted by her. In the ensuing scenes along the river bank the settings are entirely adequate to picture a pretty rural romance. The love story, carried principally by the attractive Miss Lawrence, is appealing. The scene along the bank, where she finds a man dressed in a gunny sack, his clothes having been stolen while swimming by an enterprising tramp, who also took his horse. She takes the man home, her husband, a highly-colored novel read in secret having taught her that horses come in just such garb. She helps him to get another suit of clothes, and then finds out it is her "guardian." Of course, with this delightful premise the love scene to follow is necessary. H. J. Walter, the producer, with Jack Newell, Charles Craig, John Brownell, and Frank Hixie in the cast. Thoroughly good in the terse verdict.

"The Angel of Contention" (Majestic, July 5).—Adapted from a magazine story and made into two reels with Lillian Gish as "The Angel," this Western drama is characterized by sincere acting and situations that stir the sympathies. If one were looking for a moral lesson, he would learn from "The Angel of Contention" that good deeds sooner or later bring a reward. Because of her unflinching charity the daughter of a Westerner is called "The Angel." She settles disputes between the cowboys, and when a man is ill, or suffering from a bullet wound she is always ready to nurse him back to health. When "The Angel's" father dies, the sheriff wants to marry her and she consents. Then a stranger comes to town, and the girl finds that she can love him as she never loved the sheriff. They are married, and presently one of the cowboys is shot, under conditions that indicate "The Angel's" husband as the murderer. He is about to be hung without a hearing, when the sheriff and the girl appear. Recalling all the good deeds of the girl, the cowboys are forced to believe her statement that her husband was at home at the time of the shooting. The good reputation of the woman alone saves the life of the man. A first-rate Western subject in all respects.

"Mabel's New Job" (Kerstone, July 14).—Mabel's new job is no sinecure, in judge from the amount of work that she does in this two-reel, slap-stick comedy. The Mabel being Mabel, and she has her new job being that of ministering to the wants of the boarding house floor. What there is to it may be readily imagined by any one with an acquaintance with other comedies of the same kind who made by this company. This busy-busy of nothingness is aided by a sterling brand of photographic work and a hard working cast. Mabel is discovered on her knees scrubbing acid floor, and ever and anon during the picture she returns to the same wet spot. At other times she is interested in the handsome young beauty, who takes one of the rooms, and she ministers to his wants assiduously. He, however, flirts with another handsome lady beauty, and Mabel determines to commit harikari. She is disrobing on the bank when a coat appears and drives her away. Her clothes are found and the barber police are immediately notified and, of course, with their arrival a new medium of fun is injected into the proceedings. Their dredging for the supposed body proving unavailing, they and the girl herself drive away, and the police move away. Mabel goes back to her country sweetheart, and is satisfied with him.

"A BIT OF HUMAN DRIFTWOOD"

Drama in Two Parts Produced by the Biograph Company. Released July 30.

Whoever wrote the scenario for this drama knew how to lead up to situations and combine them in a story closing with the most hopeless, the most horrible situation of any. He accepts suicide as the solution of a dilemma—that recalls classic precedents—and thereby avoids a happy ending when no turn of events could be at once reasonable and pleasant. A man learns that the girl he is about to marry is his own daughter. He has restored her sight, wooed and won her, and then the tragic discovery. Suicide under the circumstances may not have been the bravest of actions, but it was one of the most natural.

"A Bit of Human Driftwood" is not a suitable title for the story. It suggests a sort of vagabondage not experienced by the characters, who, despite their adversities, are always well clothed and properly fed. As a climax to a wild life at a medical college Jack Morgan is expelled and forced to return home without the girl to whom he is secretly married. Annie follows, obtains a place in the household as a servant, and is sent to jail for stealing a necklace which Jack took that he might pay his debts. While in jail Annie becomes the mother of a girl, born blind. Years pass and the child develops a remarkable voice; more years pass and she becomes a noted singer, known as Mary Morse, the name of the woman who adopted her.

Meanwhile Jack has gained fame and wealth as a surgeon. Attracted by the beautiful voice of the concert singer, he asks for an opportunity to give sight to the blind eyes. The operation is successful, they become friends, then lovers, and finally a locket containing an old picture discloses the ghastly truth when it is too late to alter the nature of their affection.

There are no bright moments in this picture, but there are many tense ones, for it is very well constructed and presented. The story is strong enough to leave an impression.

"ROMANTIC JOSIE"

Two-Part Vitaphone Feature. Directed by Lee Beggs. Scenario by Kenneth S. Webb. Released July 25.

Josie Josie Sadler
Mrs. Atkins Bessie Jensen
Hank Billy Quirk

There has been seen before on the screen the servant girl who reads the romances that her mistress reserves for herself, but it is doubtful whether there has ever before been shown so complete a record of the affairs of this same personage or whether the rights of her imagination have ever been carried to such extremes.

Having said which, the only possible good has been said of an offering which in every way is decidedly inferior to the usual run of Vitaphone features. Despite its capable quartette of players who lend what life they can to an extremely lugubrious film, the offering drags most perceptibly from the start, and even the use of two streams of hose, where one usually suffices, failed to arouse the audience from its lethargy. An imaginative conception, truly, but a plot that lacks action, it is hardly fair to blame the director or his cast, who have very evidently done their best with the script assigned to them.

The servant, as portrayed by the fat Josie, seizes the volume of her mistress as soon as the latter leaves. She is soon deep in the "Life of Lady Gwendolyn." The stove catches fire, but she reads on. The fire apparatus responds, this being shown in padded detail, and the girl has to be carried out of the smoke-filled room still reading. The text of the story is enacted in a certain spot in New York whose castle-like walls do not correspond with the interiors with which they are indiscriminately mixed.

"JIM REGAN'S LAST RAID"

Two-Part Drama Produced by the Broncho Company Under the Direction of Richard Stanton. Scenario by Richard V. Spencer and Thomas H. Ince. Released Aug. 5.

Jim Regan Herhall Marall
Thad Channing Richard Stanton
Anna Regan Clara Williams
Lore Gretchen Lederer

A setting that vies with the best of the Western sort and a plot whose characters walk in different paths from the usual, and with it all an all-absorbing interest in the excitement and suspense. Such, in brief, are the features of this likable drama of the West of the olden days when money flowed freely, and, to judge by the tenor of this offering, they loved equally freely and also loosely.

The husband of the dance hall singer is worthless and mistreats her all the time he is drunk, so that she gets practically no rest from his abuse. She leaves him, wanders, and is picked up by a train of immigrants, whom she tells that she is the only one left from an Indian massacre. She arrives at Silver City, where Thad Channing, saloon owner, gives her a position. His advances refused, he becomes remorseful and falls really in love. But she, while she acknowledges her love for him, refuses to marry him.

The husband joins a gang who are about to rob the safe of Channing. His wife overhears their plottings in the empty hut, but is captured. She is tied and left, while the others go to commit the robbery. Channing is captured in bed, and the robbery is about to proceed when the wife, having freed herself, shoots her husband, and the aroused townspeople of the others. Then the woman is free to marry the man.

As the director and lead, Richard Stanton has given an acceptable and in the dual effort, accomplished performance. Both Clara Williams and Gretchen Lederer, as dance hall specimens, have difficult roles to perform, not only as to action, but looks as well.

"THE STUFF THAT DREAMS ARE MADE OF"

Two-Part Edison Comedy. Produced by Charles Francis. Released July 31.

Farmer Davis Harry Rytting
Neil, his daughter Gladys Hulette
Joe Richard Tucker
Mrs. Davis Cora Williams
Mr. Stephen William Bechtel
His Daughter Gertrude McCoy

The producers of this release, originally shown as a one-reeler, have taken the greatest liberty in their choppy way of presenting what purports to be a rough dream, but with entire success in the finished product. For those who have recently become interested in the reading of dream literature, and the psychology of dreams this offering combining these two features, and with the fun that the farce atmosphere gets out of the nature of the dream, will prove a satisfactory comedy.

The girl is engaged to the farmer, when the landlord arrives and demands some back payments. He is accompanied by his daughter, tall and handsome, to whom the young farmer talks, while the landlord demands the payment from the girl's father and mother. The girl is seized with jealousy and throws herself in despair on the bed. She falls asleep and dreams herself and beau and landlord and daughter in the vagaries of dreamland. It is entirely absurd and provocative of continuous fun, trick photography being one of the standbys of the director. When the girl wakes up it is to find that her beau has persuaded the landlord to defer the payment, and he departs with his daughter.

Richard Tucker, Elsie McLeod, Gertrude McCoy, and William Bechtel compose the quartette of comedy artists who render this offering real in the more serious moments and loud with laughter in the dream passages.



MARGARITA FISCHER AND HARRY POLLARD IN "SUZANNA'S NEW SUIT."
Single-Reel Beauty Subject, Released Aug. 11.

REVIEWS OF FEATURE FILMS

"MOONSHINE MOLLY"

Two-Part Majestic Drama. Produced by W. Christy Cabanne from the Scenario by H. H. Durant. Released Aug. 2.

Molly Boone Mae Marsh
Uriah Hudson Robert Harron
Lawson Keene, school teacher Wallace Reid
Harry Boone, Molly's father Fred Burns
Elmer Dawley Eadie Kne

Any criticism of this film must necessarily be a tribute to the work of Mae Marsh, no matter what the consensus be concerning its other attributes. The part of Miss Marsh, as her work, is of stellar importance, whereas the fact that the subject is a little too cut up or that some of the secondary characters are somewhat confused, need have but minor significance. Aside from this, the play satisfies because of its thorough atmosphere of the backwoods and the likableness of some of the scenes, such as those in the schoolhouse and also, due to its disconnected character, it succeeds in stirring the interest to a higher point than the actual happenings would seem to warrant.

The father of the girl is implicated in a shooting and sent to prison for a term of twenty years. Although suspecting that her young suitor, Uriah, had a hand in the implicating of her father, the girl holds her counsel and allows matters to proceed.

The young school teacher arrives, and Molly, illiterate, joins his class. Uriah, jealous of the advantages of the pedagogue, tells the moonshiners that the teacher is a revenue officer. The moonshiners organize, but Molly warns the man, and together they barricade themselves in a house. A siege ensues, and Molly escapes through a secret passage bearing a message to the marshal. The latter arrives in time to rescue the school teacher, who proves to be a detective and who by now has secured proof of the guilt of Uriah of the crime for which Molly's father was convicted. The young couple marry.

It is in the close-up scenes that Miss Marsh makes the film what it is. Here is a personality that, on the screen, typifies as nearly as such a thing is possible, the average American woman. The audience must be hardened indeed whom the pathetic features of Miss Marsh will not move.

"JOHN RANCE, GENTLEMAN"

Two-Part Feature. Produced by Van Dyke Brooke for the Vitaphone Company from the Script by Elizabeth H. Carpenter. Released July 28.

Loelia Norma Talmadge
John Rance, doctor Antonio Moreno
George Cummings, his friend Harry Kendall

A note of sincerity is struck in the production of this play, even as there is the same measure of sincerity in the thought behind the script. Some of the action doubtless has occurred on the screen before, yet a background of interesting settings lend the trite movement an essentially novel air until we reach the forceful portion of the play, where the title is vindicated.

The young intern is shown, first, in an individual hospital scene, and later as doctor, but compelled to go to the mountains for a rest. A hotel full of girls and he almost the only man, leads to his capture by the lonesome heiress. His call at her city residence, however, is received coldly, as she assures him there was but a Summer's flirtation. She tours the world and in Paris meets the doctor's closest friend, who knows of his hopeless romance without knowing the name of the girl. They are married and return to New York, where the happy man invites the doctor to meet his wife.

Norma Talmadge makes a decided hit as the pleasure-loving, alluring and emotional girl. With features that "take" exceptionally, and a thorough grasp upon her part, she succeeds in holding the credulous attention to her minutest actions. For contrast there are the two men, looking somewhat alike and presenting each a role that is in thorough sympathy with the work of the girl.

Introduced, the doctor prefers to keep his secret from his friend. The wife, however, tries the part of a temptress and her husband overhears her. On a hunting trip, realizing that his friend still loves the girl, he shoots himself, first writing a note warning the doctor of his intentions. After the burial the widow tells him that she is rich and free, and asks him to marry her. But he, showing her the note, leaves the house. The second reel is split with "Beautiful California," a scenic film first shown at the Vitaphone Theater.

"THE RAJAH'S VOW"

Two-Part Kalem Drama. Produced by George H. Melford from the Script by James W. Horne. Released Aug. 10.

Maharaja Rangit Singh Jack Dillon
Raja Lal Chanda, his son Douglas Gerrard
Gunga Lal, the servant Paul C. Hurst
Sir Edward Thomas, Indian Commissioner

Lady Thomas, his wife W. H. West
Mae Louise, their daughter Jane Wolfe
Lieutenant Fitzhugh, her husband Marin Sais

George Melford, who produced "Shannon of the Sixth" with such remarkable realism, has turned his hand to another Indian drama of shorter length but one which

profits by his experience in the longer work. The plot action is typical of the fatalism and mysticism of India, and the staging has intensified the atmosphere many times. Scenically, photographically and in the acting, the play is typical of the country and customs it seeks to represent. It is fully up to the standard of the former production of this producer.

The son of the Rajah vows to avenge his death, this demise and its cause taking up most of the space in the primary reel. It is well done and interesting and in the time there is a sacrificial victim at stake, holds the interest.

Reel two develops the visit of the son to London, where he kills the ex-commissioner and his wife who caused his father's death, but in so artistic a manner that the N. H. of C. itself must approve heartily. Then he returns to India, where he prepares to do away with the daughter and son-in-law of the dead commissioner. His servants fall in their mission, and he undertakes the task himself. The plea of the wife, however, moves him, and he returns to the palace to drink a draft of poison, rebuked by the avenging spirit of his murdered father.

"THE CURSE OF THE SCARABEE RUBY"

Drama in Three Parts. Produced by the Gaumont Company.

There is a commendably arresting plot running through this picture, abounding in the sort of excitement one would expect after reading the title. Nearness to life, or a regard for commonplace facts, are not among its ingredients, although external realism is provided in plenty—the sordid realism of a Paris dive, with its dancing girls and gangsters. Into the brutal revelries of the Parisian underworld a young lady of high estate is led, and each night she gives her companions pointers on being wicked. Then she returns home and after a few hours' sleep is once again an innocent girl, recalling none of the night's happenings. The Scarabee ruby is to blame. It gives her a dual personality.

The curse of the ruby is briefly explained in the opening scenes, and then, after a lapse of several hundred years, Peter Sylvester is revealed burying the stone in an old curiosity shop and presenting it to his fiancée, Mona Dorsey. Soon Mona develops the thoroughly evil nature already mentioned and becomes a valued ally of a gang of crooks. One night Peter visits the dance hall and thinks he recognizes his fiancée, but the following morning concludes that he must have been mistaken.

Gradually, and with a fund of interesting detail, Peter is offered convincing proof of the double life Mona is leading. The girl is caught in a trap from which there appears to be no escape, but quite cleverly she is extricated and the ruby being destroyed she is never allowed to know of that other self so unfortunately forced upon her.

The acting of the young woman in the role of Mona is varied and expressive, whereas other less trying parts are adequately carried. Melodramas of this quality never go begging.

"THE STIGMA"

Two-Part Feature Drama. Produced by the Kay-Bee Company under the Direction of Walter Edwards. Scenario by Thomas H. Ince and Richard V. Spencer. Released Aug. 14.

Dr. John Field Walter Edwards
His Wife Lenora Hutton
Philip Lane, actor Harry G. Keenan

The problem of the wife whose hard-working husband neglects her through too close attention to his affairs is not new by any means. All sorts and conditions of people have been represented in that predicament, and even doctors, but the manner of rejoining the erring couple is new in the present offering, and as such recommends itself for consideration and approval.

The doctor is found busy with his practice, which the company-loving wife tries not to resent. One afternoon, however, a few friends take her to the theater and later to meet the actor-lead behind the scenes. She has plenty of time to meet him often, and one day comes a telegram from him saying that he must see her. The husband, suspicious aroused, pretends to leave on a case, and that night sees her in his embrace. He overpowers the handsome actor and tying him to the table brands him on the cheek. Then he turns them both out of the house.

No far, naught but the commonplace has occurred, although the use of a full-sized stage to portray the performance in which the actor took part was a fine act and reproduced by the best of photography. With the leaving of home the locale changes, and in frozen Alaska the rest of the plot is enacted. Good atmosphere is here secured by the proper introduction of details and a heavy fall of snow, which has been used to advantage.

The woman and the actor arrive in Alaska with a burlesque show, and a rough performance is given in utter contrast to the earlier and more finished one. The company goes "broke," and the man and woman try to walk the trail. Caught in a snowstorm, the man is overcome and the woman presses on for aid. She arrives at the cabin of her husband. He goes back and finds the man dead, and readily forgives her.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"Wars and Rumors of Wars"—by this expression we refer to Civil War dramas released in motion pictures and those promised to be released in the future. Verily, their name is legion! There is the youthful but brave lieutenant from the North who is taken prisoner down in Virginia, sub! Of course he falls head over heels in love with a "fair rebel" whose brother is performing deeds of heroism on Southern battlefields. And then the plot unfolds with the omnipresent darky servant—rarely more than one—to give true "local color." The Civil War drama in motion pictures is becoming monotonous. We have been treated to everything from the battle of Bull Run to Lee's surrender. We have been present at the siege of Vicksburg; viewed the historic ride of Sheridan; seen deeds of valor performed at Petersburg, and have marched with Sherman to the sea. A year ago an occasional motion picture of "the time that tried men's souls" was welcomed. The multiple reel production with its romantic plot and onrushing soldiers of the blue and the gray was diverting, and at the same time interesting. All this is changed. The Civil War drama has become anything but the exception. Every other picture, seemingly, deals with smoke-pots and sabres, artillery and ammunition wagons. Let us have peace! Not only the manufacturers but the writers have seemed determined to overdo a good thing. When one excellent picture of the war between the States was released, another was written and followed quickly from another source. No programme has been complete, the past few months, without a battlefield, or two, with brave soldiers dropping here and there from the charging ranks. The Stars and Stripes and the Stars and Bars have been liberally displayed, the cannons have roared, and soldiers have marched in every motion picture theater in this broad land of ours. We have nothing against the Civil War drama. This class of photoplays has improved wonderfully the past year, and rubber-tired buggies and the occasional automobile, which crept into certain of the earlier films of '81-'85, were eliminated in time. Many a good plot accompanied the war scenes, and they were appreciated. However, after a time, the stories necessarily assumed a sameness, and the spectator anticipated just what the valiant officer and the courageous Southern girl would do before they got that far along in the plot. In other words, the Civil War drama has about exhausted its possibilities. Every historic character from Abraham Lincoln to the drummer boy of Shiloh, has appeared in the pictures time and again. Nothing remains but continued repetition in the war stories submitted to us day after day, and nothing remains on the screen but repetition. Do not write the war-time drama!

Something on "Pilfering Plots."

Mr. Ernest DeLancey Pierson contributes a very interesting statement on the "Pilfering Plots" subject, and we consider his following observations of unusual value: "That a prolific photoplay author should have been caught pilfering plots will not greatly surprise those who follow screen stories and have any knowledge of modern literature. There is a great deal of this 'lifting' done, and the evil, if it can be called so, will likely continue so long as human nature is what it is. While it is not possible for photoplay editors to read everything, it might be expected that they would be familiar with the best authors of the past fifty years. Yet it was in these columns that a photoplay editor of one of the great companies gravely discussed the improvements she had made in an accepted photoplay, quite unmindful of the fact that it had been 'lifted' almost bodily from a story by one of the world's most famous authors. For a great many years it was part of my duties to ransack the literature of America and Europe for unprotected fiction to republish in metropolitan newspapers, and as a plot with any striking features is never forgotten by a trained mind, I am constantly coming across on screen and in printed synopsis plays that have been appropriated from old periodicals. It has been truly said that some of the greatest writers have been the greatest borrowers, but what they take in copper they have often given back in pure gold. Many of the accomplished men and women writing photoplays gather inspiration and suggestion from other stories, but the material

thus acquired is assimilated, transmuted, stamped with individuality, and becomes an entirely new product. Not so the writer of the uncultivated imagination and feeble invention. Unable to dispense with main outlines of the plot, he introduces irrelevant matter in the hope of covering up his tracks, but this is generally of an inferior quality, as to make the borrowed material stand out the more conspicuously. Said Charles Reade of his 'Cloister and the Hearth': 'I milked three hundred cows into that bucket, but the butter I churned was my own.' Thus the honest and conscientious photoplaywright, and he is in the majority, is privileged to gather material where he will, provided the stencils of his mind transforms it into something 'new and strange.' Suppose there are only thirty-six basic plots, as George Polt has shown in his 'Les 36 Situations Dramatiques' (Mercure de France, Paris, 1912). He also figures out that there are 1,332 surprises, and what variations may not be produced with such a number! A recent release, 'The Moonstone of Fes,' illustrates the legitimate use of a borrowed suggestion by a writer of talent. The main idea of this play was a real happening at a Paris hotel during the Second Empire. By transferring the scene to the East, introducing a love romance, many engaging details, and having a moonstone necklace furnish the clue to the mystery, the author produced a very striking drama, one calculated to make even the jaded 'photophan' sit up."

All Accept Small Loans.

And in deeming Mr. Pierson's remarks worthy of additional comment, we can assert that ideas were borrowed and molded into something different before the art of printing was known. Homer went far afield and gathered his material, which he transformed into pure gold. Kipling once admitted to a critic that he had accepted many a small loan from classic literature. Writers of detective stories, including Sir A. Conan Doyle, borrowed from Edgar Allan Poe, and some have come dangerously near the original. Wilkie Collins, master of plotting, has been particularly long-suffering, for nine-tenths of the "moonstone ideas" have been suggested by his absorbing novel, "The Moonstone," which was among the first to introduce the East India mysticism in popular novels. Robert Louis Stevenson's brilliant stories, "The New Arabian Nights," have for their basic idea the ancient "Arabian Nights Entertainment," although the two texts are entirely dissimilar. To quote Mr. Pierson: "The material was transformed into something new and strange." Almost any plot may be twisted and turned into something entirely new; a scene at the photoplay may suggest a new plot to the experienced author, and a book situation may inspire the writer to original work. Witness Anthony Hope's "Prisoner of Zenda" and "Rupert of Hentzau" stories. They opened a new field to romance and it has been religiously mined ever since by a dozen or more authors. They use Hope's original idea of a mythical kingdom and the young adventurer, but here the similarity ceases, and their efforts are perfectly legitimate. The trained mind can detect new plots in literature, and at the same time not plagiarize. The writer with the uncultivated imagination cannot always do this. One plot will very often suggest to the trained writer another story and one entirely dissimilar, and the suggestion is permissible. However, it is not honest to lift a plot bodily and carry it to the screen. The other day we saw one of E. P. Roe's old novels, situation for situation, flashed on the motion picture screen. The story carried another name and was cast in another environment. It will be promptly detected by the well-read, and the releases of that particular concern will not be enhanced by the discovery. Neither will the adapter, who claims to be the author of the story, which he is not, retain the respect of his confreres by his latest proceeding.

The Slap-Stick Comedy.

We think our readers fortunate in being permitted to read something from the pen of Emily Brown Heininger on the subject of "slap-stick comedy." Mrs. Heininger is authoress of the majority of Essanay rough-and-tumble laugh-provokers, which have won an enviable place in filmland

popularity contests. She says: "When you sit in your seat at the motion picture theater and laugh till your sides hurt at all the funny doings in a slap-stick comedy, little do you realize the serious side of the proposition that is back of the laugh. You might imagine that to write, act or produce these pictures is one picnic of fun. But you are dead wrong. For the slap-stick comedy business is a near-tragedy in every stage of the game. To write one is hard work and requires constant concentration of thought. To a beginner in the business, ideas that are funny to his mind are apt to be insipid if produced upon the screen, for it is not the funny story that makes a real laughable slap-stick comedy, but a story that borders on tragedy. When you look at one of these productions things happen so fast that you do not have time to think about what the plot might be, for it is so hidden by by-play and rough-house stuff that it is invisible most of the time. In searching for plots, the most lurid themes are the ones that work out the best, the nearer the actors and actresses apparently come to death the harder the heartless audience will laugh. After a story has been written, somebody else has to suffer for it. The members of the cast go into their work not knowing from one scene to the next how near they are to the hospital door. Scarcely a one is produced that does not hurt somebody some way. The Keystone people have a hospital room in connection with their studio ready to take care of the wounded, for there is so much rough-and-tumble action in their pictures that nobody is willing to take a chance unless they know that a 'first aid to the injured' package is ready."

The Wrong Idea.

"People seem to get the idea," continues Mrs. Heininger, "that it is harder to write, act and produce dramas than comedies, but that is altogether wrong. It takes a particular kind of art for this line of work, but the comedies require ability that nothing else does. They must be quick, snappy, and full of unexpected twists. Among the foremost producers along these lines are E. Mason Hopper, of Essanay Company; Arthur Hooling, of Lubin Company, and Mack Bennett, of the Keystone Company. These are running neck and neck for the goal of heart laughs, and they get them, too. The actors that are in the thickest of the fray at present are: Wallace Beery and Dick Terpin, of the Essanay Company, and Roscoe Arbuckle and Charles Chaplin, of the Keystone. The bumps and bounces and close calls they have with the Angel of Death are not to be sneezed at. Requirements to be in these pictures are stringent. Actors must have acrobatic ability and eggs, dishes, tin pans, furniture, water and trash in general heaved at them. In many instances they are not permitted to dodge the missiles, but have to face the music and get hit. They jump off of buildings, are thrown into the lake, chase through fire and smoke, wrestle with wild animals, and the wrath of the stage wives, and when it is all over they come up smiling, but slightly crippled at times. So you can imagine the attitude of a writer of slap-stick comedy and the regard he or she is apt to be held in by the people who have to go through the antics that are mapped out for them. There is one thing certain, and that is that said writer is not very apt to have the feeling of love and charity bestowed upon him when he plans all of this lively turmoil of disaster for the cast. It sort of gives one delight to be able to give full sway to all the instincts of primeval man and plan with bloodthirsty pleasure the cruel scenes for somebody else to enact, which the writer can watch from a safe and sane distance. But if you want to do something simple and get some quick cash, don't try to write slap-stick comedies. Do something easy, like writing grand opera in Italian, translate the dictionary in Chinese, invent a non-wreckable airship, or be good; but leave the slap-stick comedy business to somebody who is really looking for work!"

Another Prize Winner.

Mrs. Cordelia Ford, of Baton Rouge, La., won the first prize of \$250 offered by the Photoplay Magazine's amateur scenario contest. Mrs. Ford made affidavit that she had never sold a photoplay. It was one of the conditions of the contest. In all, 2,100 scripts were submitted in this latest

contest, and the majority of them came from the Southern States. Mrs. Ford's story, "The Blood of Buddha," was purchased from the idea contained in the synopsis. Her working lay-out was not considered. The judges concluded that it would not be fair to judge technique in a contest where beginners only were permitted to enter. In all those thousands of manuscripts there were just eleven synopses worthy of second reading. The contest proves the fact that the script writing occupation is becoming almost universal. Everybody is doing it. It also proves, from the scripts examined, that those having an idea of what a plot is are few and far between; that beginners, despite all that has been said, are persisting in the writing of personal letters to the editors, trying their manuscripts with ribbons, and writing in long-hand and on both sides of the paper. Let us hope for better things.

Enter John William Kelleite.

If John William Kelleite didn't write such good photoplays we would be inclined to chide him on that yellow tinted stationery he uses in personal correspondence, but we will be charitable and attribute it to the eccentricities of genius. All jokes aside, when Mr. Kelleite talks on photoplay matters it behooves the novice to sit up straight and listen. We quote: "I note a desire all around to arrive at some definite system of standardization about the use of 'leader,' 'sub-title,' 'caption,' etc. Frankly, I prefer 'leader,' as being the proper form to use, but at different studios I use different designations. Some of the older directors and editors (by this I mean those who have been with the industry since its inception) prefer the terms they used in the old days. 'Sub-title' appears to have the lead in many places, and I've been requested when writing to use that in preference to 'leader,' but what does it amount to when all is said and done? If one writes according to the style of the office that is buying his scripts, that is the only standardization that should concern him, because it is easier to change your own style than the style of the man you write for. I fail to see where 'caption' has a look-in. Captions are all right in a legal sense, and when one speaks of captions in a news mill it generally refers to a name at the bottom of a cut. Sub-title is explanatory matter under the main title of a book or article, bearing the same relation to a book that heads and sub-heads do to a story. 'Leader' seems exactly what it is, and I prefer this term. It doesn't make a better story whatever the term, and if the story is worth producing the use of any of the above will not keep it out of the studio. Some of the 'real and near' of us seem to have forgotten that writing to the small boy in the gallery has become old. The boy in the gallery has become educated to pictures, and much of the padding in the past must be blamed onto him. By this I mean the old manner of using connecting scenes. When we used to write an interior with a character putting on a coat, we'd show him closing the front door, gaining the street, going through a street, reaching another house, entering, and then another interior to carry the business. Now the small boy is educated, and we are interested in showing why the character got there. With the good literature on the market, there is no excuse for the real author to go far wrong. The trade papers and magazines devoted to motion pictures, studio experience and imagination should equip the author who really means to get along with an education that will supplement his own observation of daily life. Let us harp less on standardization and more on plot, and we'll have more time to write good photoplays. I cannot see that copyright will help the man who can write the stuff the studio wants. He doesn't need copyright. And were his synopses published, in no matter what publication, what a fat chance he'd have to put it over, for the script was never yet written that couldn't get another twist or two, and by the time he is informed the world that the copyrighted synopsis was his, some other 'guy'd' have another script written around it and into a studio. This, of course, refers to those too lazy to dope their own plots." And let us repeat Mr. Kelleite's assertion so that it will sink in: "Let us harp less on standardization and more on the plot, and we'll have more time to write photoplays."

REVIEWS OF FEATURE FILMS

"WHEN A WOMAN LOVES"

Three-Part Photodrama Made by the Pathe Players for Release by the Selectie Company.

While the business man and the lighter and less preoccupied young idler have often before been observed in screen competition for the young wife of the older man, we do not remember ever before having seen the wife so childishly young and winsome. Imagine a young, wide-eyed creature, newly married, being suddenly confronted with the fact that her husband has to spend most of his time at business. The result has been worked out many times with the angles of the triangle slightly varying each time, but the present plot succeeds in being different.

The entire first reel is devoted to the arrangement of the husband and wife. The final denouement is of strong character and is utilized by the director to its fullest and widest scope. As a happy solution of an ever-present evil, this plot must recommend itself to all. The lesson has been learned by the husband, and at the expense of his own suspicions.

Returned from a brief honeymoon the husband plunges into his work, and the young child-wife cannot understand his neglect of her. She becomes companionable with her husband's young friend, but repulses his intimacy. The masquerade ball finds the husband too busy to attend and the wife decides to go alone. But, on the night of the affair, she changes her mind, and sends the maid in her costume, which all her friends know. The young friend again tries to embrace her, his intentions this time not being repulsed. The husband, suspicious, has followed and sees the carcase. He hurries home and accuses his wife. Then the maid, still masked and in costume, enters, and the husband, stripping the mask from her face, realizes the mistake.

"IN TEMPTATION'S TOILS"

Two-Part Drama Featuring Francesca Bertini. Released by George Kleine, July 28.

A bit lugubrious in its insistent note of tragedy, but well produced and acted with feeling, is this love story presenting Francesca Bertini in a sufficiently temperamental role. All of the characters seem to suffer from an excess of emotion that they control with difficulty, or not at all. Their philandering affections cause perpetual unrest and no little misery.

Dick Turner falls head over heels in love with his brother's wife, Helen, and is quite put out because she will not elope with him. In time, however, he is cured of the attachment and marries another girl. Then the brother dies and Helen turns the tables on poor Dick by urging him to make good his past promises of an undying love. This time Dick refuses to elope, and Helen conceives a revenge which will disgrace the family name, held in high esteem by the man she loves.

A famous lion tamer is persuaded to take her as a partner in his act, and Dick, a very sick man when he hears the news, takes a sudden turn for the worse. For the sake of the family name he begs Helen to desert; his wife delivers the appealing note, and the two women return just in time for everything to be forgiven before Dick dies. Needless to say, this picture is thorough; in the method of acting. It has the assets and limitations of many others of a similar nature.

"THE IDENTIFICATION"

Two-Reel Feature Photoplay Produced by J. P. McIlwain for the Kalem Company, Featuring Helen Holmes. Released July 27.

Helwyn, drug slave J. P. McIlwain
Kinsall M. R. Williams
McAllister M. R. Williams
Bell, physician Charles Wells
Paterson, millionaire G. A. Williams
Bess, his daughter Helen Holmes

A drama of crime which has as its object the capturing of a beautiful young heiress in the ties of matrimony is the general trend of this offering, whose details go much further into the actual workings of crime than is usually permitted on the screen. J. P. McIlwain stands in the double limelight of the producer and the principal lead. The part that he carried was also an unusually hard one, showing him as the drug craving maniac and the passionate mortal who determines to marry the heiress. It adds another to his already long list of successes. Helen Holmes, while not called on for a very difficult part, looks her prettiest. Alluring, youthful, and sedate, she plays a clever foil to the lead of Mr. McIlwain.

The element of crime in its cleverest devices was never better shown than here. The escape from prison by practical methods, the drugging of the villains by the doctor who drops an opiate into their drink, and the repeated injection of cocaine, were some of the unusual features.

The lawyer is arrested and sentenced to five years in prison. In prison his friend calls on him, and through a secret piece of putty he manages to get a duplicate of the key. The next time his friend arrives, a cloak is pushed through the bars, and with this he escapes. He hurries to another city, where an accidental shower brings him into the house of the heiress. He makes love to the girl, and the doctor, who is engaged to the girl, discovers his patient's addiction to cocaine, but is restrained by the ethics of his profession from revealing the truth to the girl to whom he is engaged.

The villain now writes his former pals to join him, and they entice the doctor to a room in the hotel, on the pretense of sickness. There they fall him with a chair and leave him for dead. He is only stunned, however, and pours the sleep-compelling drug into the whiskey. He then hurries after the villain who has persuaded the girl to elope. He overtakes them, principally because their auto exploded. As the drug-crazed villain is attempting to inject new life into his wrist, the girl protesting, the doctor arrives and takes her away.

"TRINKETS OF TRAGEDY"

Two-Part Mystery Feature. Released July 5.

Franchise Charles Hitchcock
His Daughter Ruth Simpson
Fred, De Peyton Bryant Washburn
Irene M. R. Williams
The Detective John H. Dwyer
Major Monroe Stanley Holmes
Hyde, private detective Francis J. Busch
Parker, his assistant M. G. Vos
Bess M. G. Vos

Two reels that seem as one tell of complete success of this two-reel offering. The first scene shows the curio collector at work repairing a fan. A shadowy form in the night inscribes a secret mark on the broken ivory, and the next morning with the finding of the mark by the owner a shot rings out and he drops to the floor. His daughter hurries her suitor, the wealthy young man, who has come to call for the fan, out of the room and assumes the blame. Locked in a cell she refuses to answer questions.

A certain detective calls on private detective Hyde and says that a client of his wishes him to take up the case and find the girl innocent. Hyde, after finding the broken piece of fan in the clenched hand of the murdered man and ascertaining that the mark is the death sign of a black magic order, connects De Peyton with the fan, and the latter, by means of most artistic double exposure, tells the detective how he fell in love with the girl and how her father postponed the repairing of the fan for months that he might have ample opportunity to become acquainted with the girl. He also tells the circumstances of the shooting. Search of the curio shop reveals a secret cabinet with a hen inside and an egg on which the hen was sitting, the egg also bearing the secret mark. Knowing from his research in the literature of the secret order that the chick from the egg is supposed to lead the watcher to hidden wealth, the detectives start a night and day watch to catch the murderer.

There is a curious mixture of fact and mystic fancy here, which for its action alone would suffice to hold the undiverted and groping attention. Strengthened by a most capable cast, this offering, well directed, with unusual lighting effects and effective visualization of scenes, ranks with the best of this kind of offering.

The fourth night of the watch a secret door opens and the murderer enters and makes for the cabinet. A giant of strength, a lot of men are needed to subdue him. In the secret room under the curio shop are found the full records of the crime which the laws of the "order" demanded. The girl is promptly released.

"A LETTER FROM HOME"

Two-Part Mystery Photo-Drama. Released July 24. Scenario by Edward Boltwood.

John Armory, State's attorney Richard C. Travers
Ruth, his wife Gerda Holmes
Her Mother Helen Holmes
Sordel, timber king Harry Hutchinson
Clutton, confidential man John H. Dwyer
Bentley, banker William Robinson

An indelible impression is given of the characters of this two-reel feature from the *Mansie* story of Edward Boltwood. These parts are principally created by Gerda Holmes, the sincere, repulsive and prepossessing actress who takes the part of the homesick young wife, and the bank, or, William Robinson, not to forget Richard Travers in the role of the honest husband who is tempted by the desire of his wife for the pleasure of their home in Chicago. The earlier portions were evidently most interesting material in the original script, and prepare the ground for the later and forceful scenes, but are not brought to the screen with quite the success deserved. It gives a complete and detailed exemplification of the various characters and aligns them in preparation for the strength which is to follow; but this part of the film also lacks interesting action.

With the staging there is no fault to be found. The bleakness of the town to which the couple move is the director's easiest problem. Likewise the double exposure of the pleasures of Chicago as viewed by the woman is a scene worthy of mention.

The young husband is assigned as special attorney for the government, and moves to an isolated town to better prosecute the case. The thieves instruct the local banker to try and cause the downfall of the young attorney through drink. This fails, and the plotters come to bribe him to resign. His young wife meanwhile has been pining sorely for the pleasures which Chicago offers, and a letter from home makes her determine to go back, at least for a short visit. Her husband sees the letter and determines to allow the schemers to buy him out. His wife, hearing the conversation through an adjacent window, changes front and causes him to give back the check and retain his reputation for honesty, also declaring her newfound purpose to stay at the dull village with her husband.

EDISON

Feature Photoplay



Three Part Adaptation of
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Comedy-Drama

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WALTER E. PERKINS
in his original role of
Augustus Keene Shaver

A really good three part comedy. As full of laughs as the spoken drama. Mr. Perkins as a fun maker is the same success before the camera that he is on the stage.

It is impossible here to give any idea of the brilliant movement of plot and counterplot in this famous comedy. Suffice it to say that we firmly believe that this photoplay will equal the tremendous success scored by the original production.

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THREE MEN AND A WOMAN

REVIEWS OF FEATURE FILMS

"THE BIRTH OF THE STAR-SPANGLED BANNER"

Two-Part Photo-Drama Produced by the Edison Company Under the Directorship of George Lessey from the Drama by J. W. Blake. For Release Aug. 28.

Francis Scott Key Augustus Phillips
Captain Potter Ben Wilson
President Madison Charles Sutton
Dolly Madison Mrs. William Bechtel
Dr. Beane Carlton King
Helen, his daughter Gertrude McCoy
General Ross, British Harry Lincoln
Lieutenant Cosack Richard Tucker
Major Armstrong Joseph W. Girard
General Strickler, American Warren Cook
Admiral Cockburn, British Joe Manning

Closing with a view of the statue of Francis Scott Key, whom the people of Baltimore recently honored by erecting a bronze likeness in one of their principal squares, this film, based on the famous incident in the life of the author of the National Hymn, finds its way into the moving picture field with new significance.

In September of this year the people of Baltimore are to hold the centennial celebration of the inspiration of the poem, which was later set to music, and it is to commemorate such an event that this film has been made. Surely no subject dearer to the hearts of the American people than this could be shown, and it is also difficult to imagine how any company could handle the subject to better advantage than the Edison Company has succeeded in doing. This happy conjunction of subject and company is a matter for the sincerest congratulation.

President Madison and his wife, Dolly Madison, taken by Charles Sutton and the graceful and matronly Mrs. William Bechtel, are seen in hiding, with the President worried for the safety of the original signed Constitution which he carries with him. The patriot, Francis Key, suggests to the President that Captain Potter carry the document to Fort Mifflin and deliver it to the American General. The captain on his way stops for the night at the house of his sweetheart, and during the supper a party of British arrive and demand instant shelter. The captain and the daughter, Helen, are hid in a secret closet. With the discovery of the captain's hat, the officers commence to torture her father and the captain leaves the closet and confronts the officers. He escapes to the fort and delivers the paper, also informing the general that he overheard the British boasting that they would attack Baltimore by land and sea in two days.

The best that the Edison studio could furnish in the way of actors, many of whom are not listed in the brief cast given above, has been granted to this play. Scenically but little effort was necessary to reproduce the backgrounds of the fort and the country therabouts. With the interiors, however, as with the few exteriors that demanded slight of architecture, the minutest pains are shown in the Colonial furnishings, and houses, the mahogany furniture, the pictures, the way the rooms were laid out. Everything that could contribute to the correct atmosphere of those times, whether in the direction or settings, has been thoughtfully attended to.

Near the end occurs the battle of North Point, at which the poet received his inspiration. Of course, no large naval battle was possible, nor would any one expect a great attack, but the effect is given, essentially, by the very realistic action of the British ship, studio manned, and the equally realistic defense of the American fort with the half-naked figures, with their old-fashioned cannon and remnants of uniforms. It is all very thrilling, and with the soundness there is left only the flashes of the cannon to help the poet and his companion in guessing whether the flag still waves. In the second reel, prior to this attack, some more events between the two characters are pictured, with possibly more historical correctness than dramatic value. With the coming of dawn and the sight of the flag still flying is borne the inspiration of the verse, whose lines from then on are freely used to give the remainder of the offering the required patriotic air. Lastly, after a triangle of characters have settled their love affair, the poet is shown present at the first singing of the song.

"THE MYSTERY OF THE HINDU IMAGE"

Two-Reel Majestic Photodrama for Release July 26.

If a partial analysis of this play were necessary we should pronounce a part as excellent, a portion of it we would call average and a certain part padding. If, however, a criticism of the whole be desired, then we would be obliged to name the film above the average, with aspirations to greatness, but not in the class of the truly great.

For instance, in the first scene, where the man is found murdered and the detectives are sent for and by an on-the-spot examination and array of facts conclude that the murderer is the young man against whom all indications point, there is presented as clever, complete and interesting an array of criminal deductions as is often the pleasure to watch.

When, however, that young man has his escape arranged for him, after being found guilty, and lives in the hills for a time, only to be brought back to the same cell, these scenes of action being interspersed with others of the plot, make altogether a little too much flash-back.

Later there is also shown how the great detective, becoming interested in the case,

traces the clue by means of the broken idol in the hand of the murdered man to the rooms of a secret band of Hindus, who, with snakes and incantations, pretend to perform miracles. He simulates paralysis and the Hindus, by means of a certain white sapphire, give him a first treatment. That night he is seen returning, but is captured by the Hindus, who place him at the mercy of the snakes. His friend and the police arrive and the Hindus, about to depart, confess the murder, rehearsing it on the screen. To make this part the average material that it is, needs only a few more scenes to show how the murdered man stole the jewel the Hindus wanted from the neck of their sacred idol in India.

When these three parts of action are hinged together they make a film whose mystic qualities are good, whose photography is clear and whose interest is superior to many films whose equal in novelty it does not possess. R. A. Walsh is seen to advantage as the director.

"SHORTY AND THE FORTUNE TELLER"

Two-Part Photodrama Produced by Thomas Chatterton from the Scenario by C. Gardner Sullivan and Thomas H. Ince. Released Aug. 12.

Featuring the inimitable "Shorty" Hamilton, this film once more takes him into strange paths. A fortune teller, an Indian woman, predicts for him much money inherited, and a title, and a beautiful girl as bride. During the telling of the fortune, the process being rather lengthy due to the card method used by the woman, Shorty dreams of the title he will inherit and the many girls who will crowd around him. This part of the film is in complete contrast to the actual surroundings. Western and rough at best, and show the other off to the better advantage. As the well-dressed young man of means, Shorty adds one more to his already numerous roles.

As usual, a rapid-fire action characterizes the picture, and it is reinforced by some notable pictures of the rolling plains and vistas to the far away hills. As an adventure of Shorty, this is the equal of the best in attentive qualities and methods of picturization.

The predictions of the Indian woman come true, but not in the manner Shorty expects, which lends the play the more of diversified action. His immediate attempts to assert himself over the others because of his impending fortune make him the butt of his companions and the object of violent dislike to the Swedish cook. They name him the Count de Hunt, thus fulfilling one part of the prophecy. Later he cleans out the fare bank, fulfilling the second part, and when still further on he is the means of turning over to justice three Mexicans who held up the stage coach and also of returning to the frantic girl her young sister who strayed off during the hold-up, he wins the gratitude and seems on a fair way to fulfill the last part of the prognostication as well.

"THE REIGN OF TERROR"

Six-Part Feature Photodrama Produced by the Eclectic Company.

What the producers of a film treatment of the Revolutionary War would encounter in the nature of difficulties will appear strongly to a nation which knows that particular part of its history very well indeed. While the story of the French Revolution with which this offering concerns itself wisely does not attempt to picture the whole of the revolution, it does succeed in imparting the spirit of the whole by picturing a certain definite story and using as extras those types that are typical of the whole, thereby including with the narrower plot drama the atmosphere, the spirit and the locale of the entire period.

As central figure, always cold and imperious is the Queen, Marie Antoinette, imprisoned, and after the death of Louis XVI, the storm center of the royalist plot. Her imprisonment, the attempts to rescue her and her final passage to execution form the subject of the story.

The present play is based on the framework of the novel by Alexander Dumas, "The Chevalier de Maison Rouge," and leads through six reels of plot and counter-plot. To lend the film added interest a love story is arranged between some of the conspirators and the general success of the times is finely shown. The ferocious figures that dominated the rest and framed the policy of a government of death and revenge are well acted. The furies, the shrieking hags who, turned savage by long oppression, incite the multitude to further slaughter, are also wonderfully presented.

As an example of what was occurring at the time of the Revolution this film is of great educational value; its characters are correct and the settings are accurate. It forms another subject whose proper filming naturally belongs to the land of its occurrence and whose enjoyment is a mixture of accurate presentation and absorbing narrative.

"THE PRESIDENT'S SPECIAL"

Former One-Reel Edison Drama Lengthened Into Two Reels. Released Aug. 7. Produced by Charles Brabin.

John Farley Charles Ogle
Nellie, his wife Gertrude McCoy
Floss, switchman G. W. Anson
His wife Margaret McWade
Rally, his daughter Leonia Fingarth
Railroad President Robert Brower

The sight of a switch being turned in

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the nick of time before the crushing limit with the right of way, will never fail. It is one of the most dramatic of incidents and is led up to in the present instance with the greatest amount of suspense. This play is pre-eminently a simple plot of the switchmen—they always do in pictures—falling asleep from overwork. There is a train to be flagged, and when he doesn't do it he throws the burden on the pen of the author to help him out in some new way. A likable feature is the fact that the suspense established early in the first reel and maintained throughout.

The telegrapher has to do double work, due to his substitute being sick, and he falls asleep while waiting to flag the excursion train with all the children on it. His wife, who has heard of the message, is horrified to see the train go speeding by and rushes after it in her car. After a wild ride she catches up, stops the train, and has it back onto a siding just in time before the President's special comes tearing past.

The work of Charles Ogle as the telegrapher is most dramatic, especially when he imagines the accident to have already occurred, and visions the train wreck with its groaning victims, and by triple exposure also sees the ghosts of his carelessness pointing at him at the same time.

MUTUAL FILM RELEASES

Monday, Aug. 10.
(Amer.) The Trap. Two parts. Dr.
(Keystone) (Title not given).
(Bell.) Our Mutual Girl. No. 50.
Tuesday, Aug. 11.
(Beauty) Suzanne's New Suit. Com.
(Maj.) The Saving Flame. Dr.
(Thanh.) Strongest Than Death. Two parts. Dr.
Wednesday, Aug. 12.
(Amer.) The Buttery. Dr.
(Broncho) Shorty and the Fortune Teller. Two parts. Com.-Dr.
(Bell.) So Shines a Good Deed. Dr.
Thursday, Aug. 13.
(Domino) A Romance of the Sawdust Ring. Two parts. Dr.
(Keystone) (Title not given).
(Mutual Weekly) No. 55.
Friday, Aug. 14.
(Kay-Bee) The Stigma. Two parts. Dr.
(Princess) A Rural Romance. Com.
(Thanh.) In Peril's Path. Dr.
Saturday, Aug. 15.
(Keystone) (Title not given).
(Bell.) The Wages of Death. Two parts. Dr.
(Royal) Cupid Dances a Tango. Com.

UNIVERSAL FILM RELEASES

Monday, Aug. 10.
(Imp) In All Things Moderation. Two parts. Dr.
(Sterling) A Strong Affair. Com.
(Victor) Simple Faith. Dr.
Tuesday, Aug. 11.
(Crystal) Some Crooks. Com.
(Crystal) Willie's Disgrace. Com.
(Gold Seal) The Tree o' Hears. Series No. 2.
(White Water) Two parts. Dr.
(Universal) The Universal Man. In the Dangers of Great City. Com.
Wednesday, Aug. 12.
(Relair) The Price Paid. Two parts. Political.
(Joker) Her Twin Brother. Com.
(Nestor) 35-Calibre Friendship. Western. Dr.
(Animated Weekly) No. 127.
Thursday, Aug. 13.
(Imp) Universal Boy Series. No. 3. Com.-Dr.
(Reiz) Through the Flames. Two parts. Dr.
(Sterling) At Three o'Clock. Com.
Friday, Aug. 14.
(Nestor) On Ragged Shores. Dr.
(Powers) The Barnstormers. Com.
(Victor) Honor of the Humble. Two parts. Dr.
Saturday, Aug. 15.
(101") Hissom: The Oublette. Three parts. Dr.
(Joker) What Happened to Schultz. Com.

LICENSED FILM RELEASES

Monday, Aug. 10.
(Bio.) The Condemning Hand. Dr.
(Edison) All for Youth. Com.
(Kalem) Topsy-Turvy Swindle. Com.
(Kalem) The Rajah's Vow. Two parts. Dr.
(Pathe) From Grenoble to Aix Les Bains. Tr.
(Pathe) Typical Russian Dances.
(Pathe) A Bouncing Reception. Com.
(Relair) Willie. Two parts. Com.
(Relair) Hearst-Bell News Pictorial. No. 47.
(Vita.) Through Life's Window. Dr.

SIX-A-WEEK BOOK THEM

ALAN HALE
LEADS
BIOGRAPH

JOHN J. DELSON
JUVENILE LEAD

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GEO. S. BLISS
CHARACTERS

LUBIN'S PLAYERS

CHARLES M. SEAY

EDISON DIRECTOR Current Release
A Tango Spree—August 5; Faint Heart No. 9
Won Fair Lady—August 8; A Change of
Business—August 12.

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

Tuesday, Aug. 11.
(Cello) The Forbidden Trail. Two parts. Dr.
(Edison) A Tale of Old Mexico. Dr.
(Kalem) Stopping the Limited. Com.-Dr.
(Kalem) Old Man Himmelstam's Daughter. Dr.
(Lubin) He Wanted Work. Com.
(Lubin) The Cook Next Door. Com.
(Lubin) The Burial Alarm. Com.
(Pathe) The Art of the Furrer. Yo.
(Pathe) Iron and Steel Industry. Bombay. Ind.
(Relair) The Jungle Maharajah. Dr.
(Vita.) David Garrick. Two parts. Com.-Dr.
Wednesday, Aug. 12.
(Edison) Andy Learns to Swim. Ninth of the
(Kalem) The Fable of "The Mappercroft of Joel
and Father's Second Time on Earth." Com.
(Kalem) At the End of the Rope. Two parts. Dr.
(Lubin) The Downward Path. Two parts. Dr.
(Lubin) Sins of the Dead. Dr.
(Pathe) Pathe's Weekly. No. 49, 1914.
(Relair) The Family Record. Dr.
(Vita.) The New Stenographer. Com.
Thursday, Aug. 13.
(Bio.) Mix-up at Murphy's. Com.
(Bio.) Cheering Mr. Goodheart. Com.
(Bio.) Singsong Film and His Tombstone. Com.
(Lubin) The Heart Rabbler. Two parts. Dr.
(Lubin) The Biltmore Diamond. Two parts. Dr.
(Lubin) A King by Force. Com.
(Relair) Hearst-Bell News Pictorial. No. 48.
(Vita.) The Horse Thief. Dr.
Friday, Aug. 14.
(Edison) The One Who Loved Him Best. Two
parts. Dr.
(Kalem) A Gentleman of Leisure. Two parts. Dr.
(Kalem) A Substitute for Pants. Com.
(Lubin) Latin Blood. Dr.
(Relair) Moller Dressmaker. Com.
(Relair) The Day of the Don. Com.
(Vita.) Polishing Up. Com.
Saturday, Aug. 15.
(Bio.) The District Attorney's Burglar. Dr.
(Edison) While the Tide Was Rising. Dr.
(Kalem) Broke Billy Wing Out. Dr.
(Kalem) Near Death's Door. Dr.
(Lubin) They Bought a Boat. Com.
(Lubin) The Puncture-Proof Rock Man. Com.
(Lubin) Voice of the Bells. Two parts. Dr.
(Relair) Sam's Victory. Com.-Dr.
(Vita.) The Wheel and the Tares. Two parts.
Dr.

REVIEWS OF LICENSED FILMS

The Senator's Girl (Kearney, Aug. 1).—Though Broncho Billy is omitted from the title, this is the usual Broncho Billy story, in which G. M. Anderson is supported by Carl Stockdale and Margarette Clayton. There is the usual plot, concerning Broncho's evasion of an aged suitor and his pretty daughter, whose pretensions in the end accounts for a root remaining over her head and that of her father. Broncho decides that it would be wise to make the girl his wife. The picture has few distinctive points, but is pleasantly entertaining. Two letters are shown on the screen, but as often happens in Kearney films, no subtitles are used. The story is reasonably clear, nevertheless a little better explanation would not be amiss.

Love vs. Pride (Selig, Aug. 1).—An interesting story that no amount of marketing could make peddle. And as it happens most of the acting is hardly of the kind to redeem a picture. It, too, seems unnatural. Without giving any motive that an audience can credit, the author forces a young woman to kill a man who is engaged to marry the girl's mother. The wife, a wealthy widow, old enough to be her father. Of course, a desire for wealth is supposed to account for her action, but she is shown to be in easy circumstances anyway and completely in love with the man. Stephen makes a great fuss when the engagement is broken off, and not long after attends a house party given by the girl he was going to marry and her newly-acquired husband. Promptly he falls in love with Rosemary's cousin, Grace, and Rosemary tries to win him back, for what purpose it is difficult to say. Unsuccessful, she is left to pass a weary existence with a stumpy old man, whereas Stephen and Grace make a happy young married couple.

The Greater Motive (Vitaphone, July 30).—Besides introducing a first-rate prize fight, this film presents a sympathetic story written by Viola Burton, and directed by Theodore Marston. James Morrison, Dorothy Kelly, and George Cooper are the three able principals in the action. Bob Hammond, nicknamed "The Battler," is a Western fighter of some repute, who goes East to add to his laurels, leaving Maggie, his sweetheart, to await his return. But in the press of other matters, Bob neglects the girl, so she seeks another lesser fighter, Jimmy Kelly. They are pursued by hard luck and have no money to meet it. The Battler comes on a tour of the country, and is bound to make his former sparring partner—winner take all. Bob reveals a truly charitable spirit by allowing himself to be whipped, but the girl he still loves may profit by the purse she needs so badly. Much is made of the fighter's struggle with conflicting emotions.

Hearst-Selig News Pictorial, No. 44 (July 30).—Considerable space in this issue is devoted to the clash between the Home Rule and the Anti-Home Rule parties in Ireland; also to summer scenes in Chicago, New York, Boston, and Brighton Beach. Among other happenings are the first of the international tennis matches, the Long Branch Horse Show, and women in a diving contest at Travers Island.

A Tale of Old Tucson (Edison, Aug. 1).—Taking with him for one-reel purpose to Montauk Point, L. I., a cast composed of John Hargrave, Mabel Trunnelle, Blanche Oelrich, Herbert Prior, and Yale Boss, and taking with him his arm, palm, and a tall thin one that was obviously an insult to the growing variety, and the other a small affair that looked in emergency something like a cactus. Director Hargrave proceeded to turn the undulating fields and daisy strewn hills of that nearby resort into the far of arid desert of Tucson, and all by means of the two faunal species—hereinafter mentioned. As an example of sudden transposition the film offers a scene worthy of a Huron's no matter how the scene there was that same lowly cactus-palm, while in the more important ones the tall screwy one also appeared. Except for this scenic absurdity the story by Eugene Clancy was very commendable, and as an exciting love-adventure romance of the West was far above the average. The cast, exceptionally fitted for that very kind of work, handled the script with ease and artistry. The father is beset by a Mexican, who demands the money due on the mortgage, or the daughter in marriage. The father cannot pay, and the Mexican, claiming to be some Easterner, but on the way home is overpowered and dies. A strange gambler borrows him and takes the money. He gambles it away. The girl looking for her father meets the Mexican, who gives her until that evening to marry him or be put out of the house. She takes her few remaining dollars and starts to play faro. The strange gambler enters, and plays for her, he having worked there before. He wins. The discovery of the faro wheel being crooked, and up with about the affair in which the Mexican is killed, gambler and girl marry.

Andy Learns to Swim (Edison, Aug. 15).—We surmise that "Andy" has a pretty good time in the filming of these plays, for Mark Swan, for every one who has seen the comic with which he is lumped into the subject is one of their best recommendations as well as the height of praise for Andrew J. Clark, the juvenile lead. Others in the cast are Jessie Stevens, Janet Dawley, Edna Hume, Edward Bolden, William Beecher, and Julia Reed. The plot, in its simplicity, consists of the objection of Andy to being washed, and his, subsequently, after learning to swim, saving a little girl from a watery fate. It is one of the funniest of the series, however, and keeps the amused smile on the lips of the pleasure audience. After refusing the ablative services at the hands of his mother, and saying: "You've got my eyes full of soap—if I go blind you'll be sorry," he goes in swimming, lured by a little girl who beckons him, and is washed by his mother when he gets home and drowns it. Later, when the little girl falls off the pier he is the means of rescuing her. Charles France is the producer.

and taken in all it was a decidedly improbable script, and one which, except where the race to the rescue was on, did not bear any great interest. The fatherman comes on a vacation, who falls in romance easily to land. While his handaged foot is healing he makes love to the fatherman's girl, and on the day he leaves for the city persuades her to elope with him. The gasoline engine on the eloping craft stops, and fearful that somebody might see him with the girl in the boat, he urges her to a deserted spot on the land. The fatherman finds the note his girl left and pursues, and swims to her rescue in time.

The Adventure of the Pickpocket (Edison, Aug. 17).—The pleasant touch of humor in what seems to be a one-reel comedy, selective steering alive, for their plot is neither clever nor novel. For this evening the producer, Charles Marx, has taken his cast to Coney Island and staged the whole of the plot in the middle of that crowded resort. While the attempt to do this with all the adverse circumstances and distracting surroundings is an interrupted photography is preposterous, the result is hardly worthy, where the crowd, laughing and sniping at the camera and actors, spoils whatever realism the play might have had. Harry O'More, Julian West, and Charles Bell are the cast. First Octavius mistakes a scene being taken in front of a moving picture camera, in which was a pickpocket, for the real thing, and a chase ensues. He then encounters the attractive young thing, but two detectives, opportunely recognize her, and she is taken to the police station, where his watch and pocket-book is restored to him. But he got the pickpocket, as Octavius usually succeeds in doing what he sets out to do.

The Life of Benjamin Franklin (Edison, Aug. 22).—Hargrave Lisle is credited with the story of this one-reel scenario, which was adapted from one of the current magazines. It seems probable, however, that the director, Richard Hildgely, changed it around to suit what he considered the public taste in drama. It seems impossible that some of the action should be compatible to good timing, and much less in literature. It is decidedly too melodramatic in places, and the start, because of its great redundancy of material, is a series of illustrated subtitles. But the cast, which includes Mabel Trunnelle, Herbert Prior, Blanche Cooper, Yale Bonner, Carlton King, and Mrs. Wallace Brinkley, lent the story the best face it possessed by their able efforts. The man marries the girl is injured in an automobile accident, is buried, and the widow signs for \$75, a paper exonerating the company from further claims, and then the man whom she spurned in the first scene returns after three years. This is really the start of the action, for the film proceeds to show the wayfarer, returned, out to hold up the passageway who has changed his friend, the widow, instead, he robs the doctor, in mistake, of his saddle bags and the wife of the wayfarer dies, since the doctor arrives without the proper medicines. Then the passageway, repay some debt, promises to be robbed, but the widow sends him hiding the money, she returns the money in a melodramatic manner on condition that the returned one, who is accused of the robbery, be released. Then she consents to marry him.

The Story of the Clock (Edison, Aug. 25).—The next of the Clock Series featuring, as usual, Ben Wilson and Robert Brower, with Gertrude McCoy, Harry Beaumont, Duncan McEwan, Sally Crute, Joe Manning, and T. Tamamoto, who plays an inconceivable part with the others in the making up of the cast. The first part of the film is devoted to the complication which is conducted on the screen in a clearly comprehensive manner; and the last part, which starts with the coming of Clock to the unraveling, in brief, it holds the audience's interest, and is full as clever as any of its predecessors in the matter of a script and the sufficiency of its English atmosphere. The Jap, Mr. Tamamoto, is the indignantly service and smooth villain whom we have all come to know as the naturally evil manner of their presentation. The wife of the country squire disappears, and the great detective, who happens to be near, is summoned. He finds first, that the valuable statuette is being supplanted by a spurious variety, and later discovers the existence of a secret passage to the library. Therein the wife is found, and she relates how the Japanese butler had poisoned the parrot, whose bite had poisoned her. This was to take her and her friends out of the way of the Japanese, who hoped to continue his thievery from the squire.

The Old Fire Horse (Edison, Aug. 28).—Harry Kyrtling, Helen Bauer, Floyd France, Dan Mason, Joseph Girard, William Chalm, and Nellie Grant are the principals in this one-reel drama, which is certain of the success. Due to the attempts of the extras to act, have a ludicrous turn. The plot shows on the fact of the fire horse, shown first in his youth, and then when old, sold to a farmer in the country, being hitched to a house, in which is a candle, a house takes fire, and the horse instinctively runs to the fire, despite the efforts of the man who is driving. Arrived at the conflagration, which is put out in short order, the man who would elope with the farmer's daughter is confronted by his wife. He is also a card sharp when the sheriff wants but another short gets him first on the attempted burglary charge. This and other incidental business pad a rather slim plot. Charles France is the director of the script by Mark Swan.

Master and His Goat (Edison, Aug. 22).—With every bit as great a realization as the anticipation of these split-reel stories promised, this, the first of the series, staged by Charles France, who wrote his own scenarios from the cartoons by R. V. Ostrander, was largely received through its half-reel length. Constance Robertson takes the part of Jane, and is, besides a sweet and pretty little miss on the screen a capable and for her years, easily experienced actress as well. With his hair and dress, strangely reminiscent of the famous cartoon, Norris Millington gave an equally acceptable interpretation of the more strenuous juvenile role. But the real surprise was the appearance of the goat (William Fables in title), who proceeds to eat up "Tie in Phil" as the internals. The animals had the best part of the script, and will keep their audience, big and little, in amused and often hearty laughter. And, to end it all, he hangs up his sign: "Resolved, it was said, goat. Buster and Jane buy some wine at a hair shop and proceed to disguise themselves. All is well when goat 'butts' in and 'Tie' recounts the intrusion. The goat also invades the house and terrifies the inmates, but by a trick Buster Brown gets rid of him. Split with The South African Mines.

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REVIEWS OF LICENSED FILMS

A Traitor to His Country (Lubin, July 24).—That simple journey, when blazing from brown-skinned eyes and working to a frenzy over a girl clad in a straw skirt, will take on new interest presumably, is the reason that Will M. Ritchey wrote this one-reel scenario. The picture concerns the insurance who betrays his comrades, leading the Americans to surprise them, because the general seizes his girl. The general brands him "traitor," but the girl loves him nevertheless. The film is hardly interesting and certainly not convincing.

The Little Widow (Biograph, July 25).—Presented with the usual brand of Biograph photography, which speaks as highly in favor of that feature of it as is possible, this one-reel drama verges slightly on a good many topics, and with it all continues the interest in its two central characters throughout. The girl marries a surgeon, and shortly afterward the man is killed in one of his perilous attempts to reach a point on a mountain peak. The friend after the funeral helps her to get the insurance money and also to place it in a bank, where she asks him to take care of it for her. This surgeon friend, when the bank fails, forces his way into the meeting of the directors of the bank, and compels the president, at pistol point, to pay him back the money that is due the little widow. Then he marries her himself. A certain amount of pathos and an attempt to steal the money from her prior to its deposit in the bank are well handled by the director.

Footprints (Relia, July 25).—While the conception on the whole may not be original, this one-reel serial, James Oliver Curson offers in the details of its working out some distinctly novel features. Besides which it is presented with a smooth brand of photography throughout, and is enhanced by the efforts of a capable cast, which includes Guy Oliver and Stella Bassett. The man brings his fiancée to spend the week-end with his parents at a house party, and that night a valuable diamond necklace, belonging to his mother, disappears. The great detective says the footprints are those of the girl. The next night the mother is seen going walking, and she leads them to where she hid the diamonds. The footprints of the two measure exactly alike.

Broncho Billy and the Gambler (Kodak, July 25).—G. M. Anderson, who directs his own plays, Marguerite Clarton, Carl Brock, and Lee William, combine the cast of the one-reel fast moving story of the West. This time he is married to the girl, and, coming in the morning of the gambler's sin he gave his wife, is justly suspicious. He brings the gambler back at pistol point to confront the girl, but the girl's father confesses to having stolen the pin, in order to gamble with it. There is little riding about in this offering, but there is plenty of excitement to atone for this lack, and the offering, were it a little more clearly photographed, would be in every way typical of the usual Broncho Billy release.

A Matter of Honor (Lubin, July 25).—An original comedy of the screen as clever as this one-reel offering deserves the best of praise. This merit seems to be absent actually divided between the acting of William McCullum and the script by R. G. Hall. Laughable, surely ingenious, and with frequent subtitles that bring warm approval, well photographed and staged, this, as a high-class comedy, is most acceptable. The man resolves to leave to work at the office, in order to escape the tyranny of his wife. He arranges with the janitor to answer the phone when his wife wires to inquire whether he is in the office or not, and to turn into the receiver the specially prepared record which he has talked to the janitor. All goes well until one night the janitor mixes the records, and uses the one taken when he was kissing the typewriter.

Gwendolyn, the Sewing Machine Girl (Biograph, July 27).—Extremely farcical is this spirit reel subject which assumes to "take-off" the usual drama of the working girl and her fancied tribulations by means of comedy burlesque, and lastly the introduction of the exaggerated police chase. The girl is stolen from her work by a jealous employer, but her lover, the bootblack, manages to rescue her in truly heroic manner. The subject sets a few smiles, but is hardly original enough in situations to excite the excessive curiosity of its audiences. Split with Search, the Scientific Detective.

Search, the Scientific Detective (Biograph, July 27).—The ingenious idea behind this script is by far the most commendable that the Biograph has had in some time, yet its cleverness extends at all times to its hilariousness, this condition being due to its exceeding novelty of the idea which surprises at the expense of the noisier approval, and also to the fact that it is naturally humorous in some of its phases only. In presentation it is as to the usual Biograph standard. The three villains vow to steal the necklace which the girl locks around her neck. Therefore, they carry the girl off with the necklace. The detective and his bat which makes him invisible, and the detective dog follow and corner the villains. Through his wily way he easily circumvents the trio, and restores the girl to her liberty. Linked with Gwendolyn, the Sewing Machine Girl.

Heart-Beats News Pictorial, No. 48 (July 27).—Secretary Daniels reviewing the war college at Newport, R. I.; American midshipmen being received by the Pope; speed races on a dirt track; the New Orleans crusade against the buncheon plague; a large entry of yachts in a Larchmont contest; Mrs. Hippo and child moving into summer quarters at the Sea; the launching of the largest oil fuel boat, the Kamehameha, for the navy, and views of the Government printing plant, where the new Federal Reserve notes are being printed, constitute the interesting and nicely photographed series of current events.

A Canine Rival (Edison, July 27).—To the unfortunate man who has been left to take care of his wife's dog, and he numbers legion, this one-reel comedy will appeal strongly. Not only to those, but to an audience sensitive of high class and genuine humor also, this plot with its incidental humor contributed by William Wadsworth and Arthur Housman and the director, C. Jay Williams, and the cast including Gladys Huette, Anita Campbell, Frank Lyons, and last but not least, "Gyp," the trained canine, belonging to the director, will appear about as humorous as anything we have seen of late. To the two fine comedians and the dog about which all the humor is based, a script of the best by Mark Wran is more than sufficient to pronounce this one of the best of the Wood R. Wood Series. The two men are in love with the beautiful young girl, and they willingly acquiesce in keeping her woolly little dog. The dear thing must have a temperature bath every day, and is just as cute as can be until a cat happens to wander into the room.

He also gets lost and into much other trouble, until his mistress comes back, married, and no longer wants the dog. The woolly one goes into the discard. The photography is up to the mark.

The Question and Answer Man (Lubin, July 25).—Shannon File provided the scenario for this one-reel play which Arthur Johnson screened. In the cast also are Lottie Briscoe, Charles Brandt, and Howard Mitchell, and Arthur Matthews who are the decided hits of this semi-comedy. That is, the offering is funny, exceedingly, when these characters give their inimitable and usually laughably funny performance, but drag at times when they are not given an opportunity. A good deal of posing before the camera causes at times for real acting, but the work of Arthur Matthews as the smile grandfather and Howard Mitchell as the bashful swain gives the film its decided atmosphere of success. The bashful swain asks "Madame Legrande," the Question and Answer Man for the Globe what to do, and the latter advises specific remedies for his troubles, such as taking the girl out morning while a German band plays to amuse father. The cat blows up, and the Question and Answer Man takes her away in his blazer car.

Mud (Relia, July 25).—The bareback rider escapes with a smitten spectator, and the latter, trained in the ways of the circus, meets with an accident several years later, and asks him to take care of the baby, instead of which he leaves the child in a snafu at the doorstep of the older sister of his dead wife. The son, grown up, happens in with the father, and the two plan a robbery. The woman they chloroform and rob chances to be the older sister, who, to her unexpected surprise, the ending of the papers in her reticule causes the son to repeat, and the father to warn the son not to lead a life like his father's—has led. Roy McCardel is the author of the script, which is not worked out with the efficiency and logical details which are usually characteristic of his work. Nor is there interest enough in the play to atone for the frequent lapses of time.

A Clash of Virtues (Rexbury, July 25).—Another "Mystery" adaptation furnishes the material for this one-reel scenario which, like the others that have preceded it, is eminently satisfactory from every film standpoint. Effective dialogue used in the subtitle aided by superior acting puts this play across in masterly fashion. Photography and settings are in accord with the other superior points in the play. (Gerda Holmes, Bryant Washburn, Napier Holmes, Richard C. Travis, and Frank Dayton are the cast. The clerk forces to gamble with stock, and the market goes against him. The boss gives him, in reparation, a pay, and his clerk steals into the office that night to secure the forgery. The owner's son enters and forces an engagement ring upon her. Then he makes out a check to cover the debt. A shadow appears at the door, and the owner's secretary declares the same man whom that his sister intended. The father is informed by the son, over the phone, to expect him home in half an hour—with a lady.

Pathe Weekly, No. 47 (July 29).—The army and navy legion of honor being presented to the veterans of the Civil War, the show at Venice, Calif., a chess and skat protector for airmen; a fourteen-year-old girl who swims the Hudson; an anniversary celebration in Bulgaria; the Florida home from Vera Cruz; a coquette plant struck by lightning; the recent record swim from New York to Sandy Hook; the B. P. O. E. at Denver, and the French auto classic comprise the widely contrasted and interesting events.

Snakeville's Home Guard (Rexbury, July 30).—Victor Fata heads a burlesque guard organized for defense against a burlesque enemy. He drills his cohorts indignantly, and for a time appears to stand as high with the fair Margaret. But under attack he proves a coward, and is stoned out of town. Presently he regains lost prestige by capturing the entire enemy single handed. Margaret, Joslin and Harry Todd are, of course, much in evidence in the picture, carefully arranged and acted with vim. A few more subtitles would be beneficial.

The Russian Son (Pathe, Aug. 5).—Many and varied are the species shown in this short but beautiful, comic-educational picture that ends the reel with Picturesque Garry.

Old Man Himmelhoben's Daughter (Kalem, Aug. 11).—The locale of this one-reel drama is its best recommendation, giving what is otherwise a scenario lacking in novelty somewhat of interest. Anne Byrne, Robert Ellis, and the principal, Edmund Lawrence is the producer of this script by an unknown author, which is "the little child that shall bring them together" subject, but varied slightly, for the child is carried in its grandparent's by a runaway team of horses, whereas it usually joins them of its own volition. The eloped daughter, after several years, gives birth to the child, and at the same time the grandparents move away from their home, desolate for loneliness over their runaway daughter. The husband slips in the stream, and is carried down over the falls and is rescued. There the young wife comes to him while the baby is run away with by the horses. The grandparents with the baby and the young couple all rejoice together in the last fade away.

A Substitute for Pants (Kalem, Aug. 14).—The author of this script must live in one of the equal suffrage States, for he takes it as natural that the women vote in this one-reel comedy which Marshal Nielsen has staged with his usual laughable success. Interpreting the script by William B. Connery are John B. Brennan, Ruth Roland, Marshal Nielsen, and Lloyd Hamilton. The father of the girl promises her hand to the successful one of two political aspirants, for the office of mayor. The rival steals the pants of his opponent, whom girl comes to rescue and leads him her skirt. This sets him the female vote, and he wins easily.

Near Death's Door (Kalem, Aug. 15).—The young man, in this one-reel drama, is told that he must make good after marrying the daughter of the ranch owner, and he does so by going in the construction camp owned by his father-in-law and having the lives of the foreman and his sweetheart from an explosion and destruction by the cascading rocks. There is a fair amount of excitement about this portion of the film, but, for the most part, it lacks perceptibility. There seems to be no apparent reason why the role of the foreman's sweetheart and that of the hero's wife should be played by the same person, Helen Holmes, except to give her the necessary prominence, she would have lacked if these two roles, however confusing, were not played by the same person. In the cast are G. A. Williams, Helen Holmes, Charles Wells, and Hart Horie.

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"WARFARE IN THE SKIES"—Two Part War Drama Tuesday, Aug. 4
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It comes after Pansy Jones' hysterics and gets into all sorts of trouble. Good nature and laughter bring a much needed relief. LOUISE BEAUDET, DAN GRIMMINS and ROSA GORE are the cast.

"MEMORIES IN MEN'S SOULS"—Drama Thursday, Aug. 6
Our family relations are the sacred ties that bind. The little child is the father's safeguard, the reminder of duty. VAN DYKE BROOKS is the lead.

"THE LOCKED HOUSE"—Vita-laugh Comedy Friday, Aug. 7
BUNNY tries to get into his own house by way of the dumbwaiter. He is taken for a sneak-thief. FLORA PINCH comes to his rescue amid roars of laughter.

"THE HOUSE ON THE HILL"—Two Part Drama Saturday, Aug. 8
It's the height of the wife's social ambitions. It does not bring the anticipated happiness. She ends it where she left it; in the old home. An all-star cast.

SIX A WEEK

"THROUGH LIFE'S WINDOW"—Drama Monday, Aug. 10
"DAVID GARRICK"—Two Part Comedy-Drama Tuesday, Aug. 11
"THE NEW STENOGRAPHER"—Comedy Wednesday, Aug. 12
"THE HORSE THIEF"—Drama Thursday, Aug. 13
"POLISHING UP"—VITA-LAUGH Comedy Friday, Aug. 14
"THE WHEAT AND THE TARES"—Two Part Drama Saturday, Aug. 15

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REVIEWS OF LICENSED FILMS

The Substitute Heir (Vita, July 24).—A game would give Roy L. McCordell the major credit for this one-reel film, whose action is better than either the direction or, in part, the acting. The plot centers about the dispute over an inheritance. The touch of comedy comes only at the end, where the woman, after her husband's death, claims as heir herself, thus hoping to inherit all the fortune instead of a third. The colored servant borrows a child, who is the rightful heir by the way, and then places in the cradle a little black substitute. This gets the one laugh of the film. The heir incidentally did not seem to enter into the spirit of the episode. Joe Hamilton, William Stewart, Lillian Brown Leighton, Adele Lane and Louise Curtis are the principals. E. A. Martin directed.

The Winning Trick (Vitagraph, July 24).—An idyllic romance is the best way of describing this one-reel love story. D. Riley is the author of the script, which is so fortunate in introducing Lillian Walker at her dearest, with Arthur Ashby as the man, in the cast are also Charles Hildridge as the father, and Mrs. E. M. Kimball as the mother, another delightful, if somewhat less romantic and older pair. Wilfred North is the director. The girl wants plenty of romance and refuses the most eligible man because he is rich. So a scheme is hatched whereby he shall pretend to lose his money, and, sure enough, the girl then insists upon marrying him, despite the pretended protests of her parents. Then follows a series of deceptions to make the girl disinterested with her surroundings, and with her wish that "she had married a rich man;" behold, the wish is granted. A simple, appealing, and at times pathetic story.

The Apple (Vitagraph, July 23).—Another of the Vitagraph foreign characterizations, this time a German one, where the characters leave their native habitat and resume strained relations in the new-found land of freedom. In this case the girl arrives after the man in America has begun to care for another young woman. The coming of the emigrant in her old-fashioned clothes and her subsequent declaration that she will not compete with her well-dressed rival, "because I do not pinch my body and walk like a goose," is probably the line which suggested the script. However, her coming and also her rejuvenation at the millinery are the means of winning back the man. Theodore Marston is the director of the scenario by Inez Thompson. Dorothy Kelly, James Morrison, Herbert Frank, Marie Weismann, Mary Morris and George Cooper are the principals. There is much that is touching included in this thousand feet of film, and it gives, also, some opportunity for able acting, fully realized.

The Cheesecake Cops (Biograph, July 23).—"Being reduced to rags is a rank shame," the subtitle tells us. There is not much of the logically sensible about this short farce-comedy offering, but it follows closely the way of the other police baroque. Only this time the police become all mixed up with a pa-

rade and carnival that is traversing the main streets of the town. The degraded cop is finally restored to favor through capturing the two international crooks, and he also wins the daughter of the mayor by this same capture. Bright, quick, and occasionally laughable in this offering that starts the reel with the show business.

The Show Business (Biograph, July 23). To raise a fund for the home for footless soldiers, the amateurs arrange a play, but a troupe of "sure-enough" stars happening stranded are requested to produce their melodrama instead. The amateurs break up the show, a violent farce-melodrama, with a house which sprays the actors and the large audience indiscriminately. The audience seemed to enjoy this last, the best of all. It ends the reel with The Cheesecake Cops.

Heart-Breaking News Pictorial, No. 42 (July 23).—Vita at short focus and some scenes typical of the way his army is fed: the celebration by carnival and parade of the lengthening of the street car line at San Bernardino, Cal., showing progressive modes of transportation in the city, Harvard winning the Grand Challenge Cup at Henley; a huge gun being sent to the defense of Panama; the return of the Roosevelt party from the wedding at Madrid, and the richest heir in the world, Vincent Walsh, and his many pets. Minor pictures alternate with these longer views, all nicely edited.

Slippery Jim's Inheritance (Biograph, July 23).—Patel Todd and Margaret Joules as Sankeyville's Slippery Jim, Mustang Pete, and Sophie Clatts are the trio who carry this one-reel comedy to distinction. Impossible as the plot may be, it is entirely palatable from the laughter-creating point of view. Jim receives a letter from Ketchum and Chasum, attorneys, stating that he is heir to a considerable fortune. But still Sophie refuses to wed him. Then he writes her that he has taken poison, and only wishes to marry her that he may leave her his fortune. This she agrees to do, and Jim shortly afterward arises from his bed "cured" to claim her as his wife. A letter from the attorneys announces a mistake, that his sister has inherited the money. Quick action emphasizes every foot of the film which bears the comedy mark of the three able comedians.

Picturesque Garry (Pathé, Aug. 3).—The caption aptly describes this province in Southern Russia with its beautiful views along the water front and further inland. It starts the reel with The Russian Sea.

A Basque Wedding (Pathé, Aug. 4).—The wedding ceremony and the preliminaries of these strange folks of the isolated mountain community. The pictures are striking and picturesque, as the costumes are quaint. Linked with Training Army Dogs.

Training Army Dogs (Pathé, Aug. 4).—The staid soldier is shown in all his phases from youth in the time he becomes the efficient trainer for the Swedish army. Split with A Basque Wedding.

James Durbin in Chas. Ely's "The Gambler"—5 Parts
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